

THE INLAND PRINTER

FEBRUARY 1935

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

**In This Issue: What Can Be Done About
Oil Dripping From Presses to the Floor?
Does It Cause Damage to the Concrete?**

CANTINE AWARDS



● Winners of The Cantine Awards for outstanding skill, during the past year, are shown below. Judges: Earnest Elmo Calkins, founder of Calkins & Holden; Frederick C. Kendall, editor Advertising & Selling; C. B. Larabee, managing editor Printers' Ink; Byron Musser, art authority; John Clyde Oswald, printing authority.



CATALOG: Sealex Wall Covering. Created by McCann-Erickson, Inc., New York. Printed by Steidinger Press, New York, 17 Colors on *Ashokan White* and *India*.

BOOKLET: Rice—200 Delightful Ways to Serve It. Created by Tracy-Locke-Dawson, Inc., New York and Dallas. Printed by Davis, Delaney & Harris, Inc., New York. Printed on *Catskill*.

BROADSIDE: The Grace Line's reprint of national advertising. Created by Kelly, Nason & Roosevelt, Inc., New York. Printed by Lenz & Riecker, New York. *M. C. Folding*.

HOUSE ORGAN: The Texas Star. Created by P. C. Humphrey, New York. Printed by Conde Nast Press, Greenwich, Conn. On a special paper, coated by *Cantine*.

MAGAZINE: (4th Class Mailing) Advertising Arts. Printed by William Edwin Rudge, New York, on *Zena*.

MAGAZINE: (2nd Class Mailing) Architectural Record. Printed by C. J. O'Brien, Inc., New York, on *Catskill*.

LEAFLET: The Whole Bond Bakers Family. Printed by The Arrow Press, New York. *Catskill*.

FOLDER: Baltimore by Night Boat. Created and Printed by Schneiderieth & Sons, Baltimore, Md., on *Esopus Tints*.

PORTFOLIO: Fisher Forestry. Created and printed by Howard Coggeshall, Utica, N. Y. On *Velvetone*.

BOX TOP: Schrafft's Chocolates. Created and Printed by C. H. Forsman Co., of New York. *Zena*, coated one side.

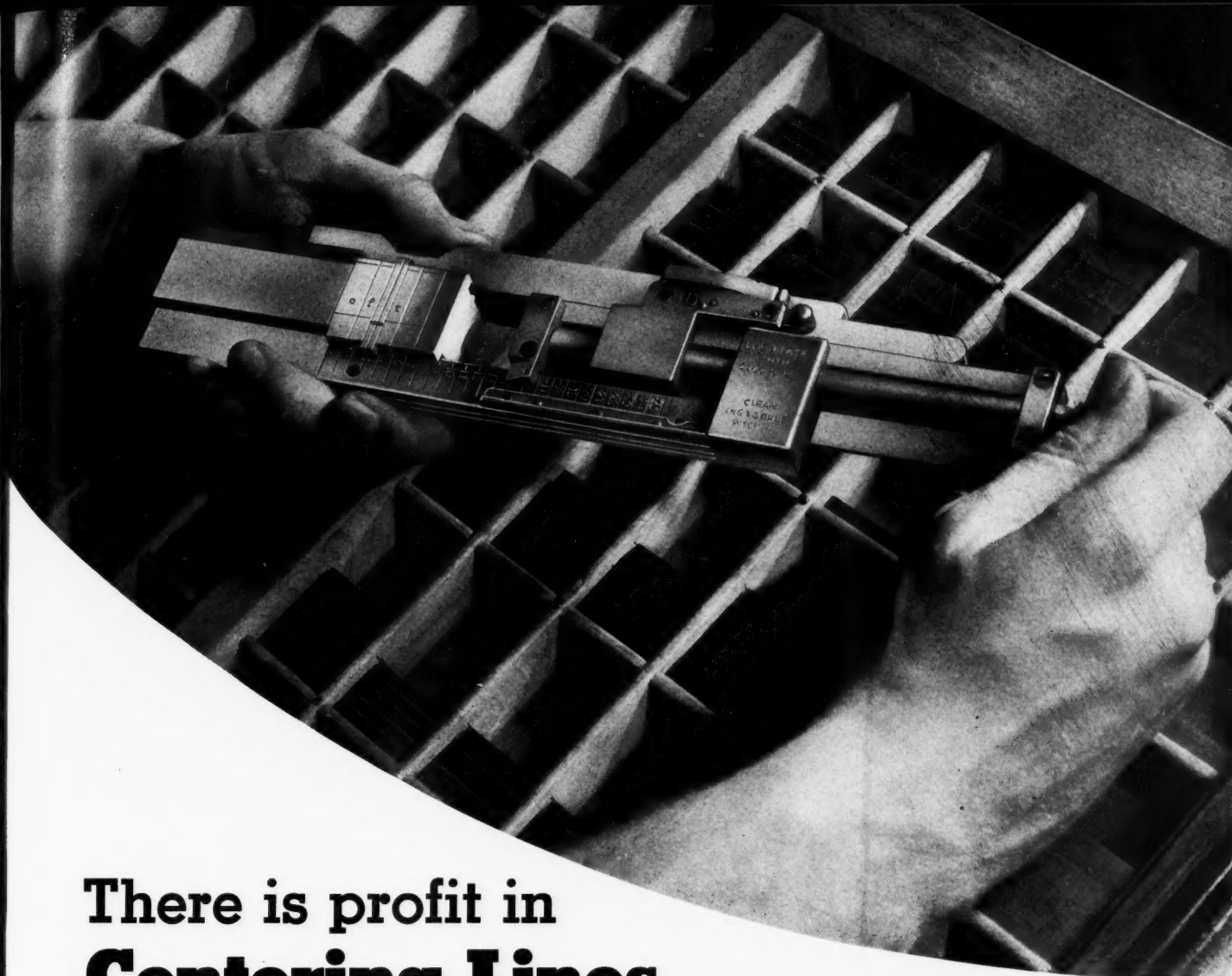
BULLETIN: Quaker Home-Craft Week. Created by Husband & Thomas Company, New York. Printed by Frederic W. Schmidt, Inc., New York. *Zena*.

ILLUSTRATED LETTER: For The American Distilling Company. Created and printed by Commanday Roth Company, New York. *Duo-Bond*.

THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y.

Specialists in Coated Papers since 1888.

Cantine's COATED PAPERS



There is profit in **Centering Lines** the Ludlow way!

With the new precision self-centering stick, which is also self-quadding, centered lines of job and display composition are set on the Ludlow with surprising speed.

The self-centering stick is quickly set to any desired measure, and it is then necessary only to assemble the matrices into the stick, push in the quadding slide and turn the knob locking the latter in place. The line is then ready to cast, automatically justified and quadded-out on both sides to center on the desired measure.

The automatic centering is accomplished by a simple but interesting one-to-two differential rack-and-pinion arrangement.

There are no quads to be inserted, no spaces to be accurately divided, no spacing "tight to lift." This feature represents still another development of the Ludlow system in eliminating unnecessary operations.

Lower production cost brings greater profit.

Full information regarding the Ludlow self-centering stick awaits your request.

Ludlow Typograph Co. 2032 Clybourn Avenue, Chicago

Set in Ludlow Karnak Medium and Karnak Black

NOW YOU CAN HAVE LOW-COST AUTOMATIC FEEDING EVEN ON DIFFICULT JOBS

HERE is an automatic job press with the extra strength and rigidity to handle all your heavy duty printing, such as book covers, etc. Because of this strength and rigidity it also gives splendid results on much work you would otherwise have to handle

at higher costs on slower moving hand-fed presses—die-cutting, scoring, creasing, and light embossing.

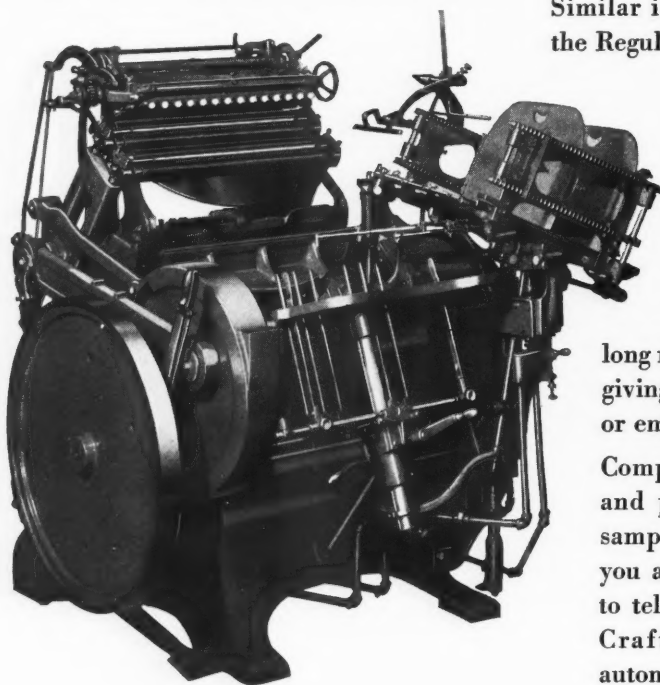
THE HEAVY DUTY 14½ x 22 CRAFTSMAN AUTOMATIC UNIT

Similar in design of press and feeder to the Regular 14½ x 22 Craftsman Automatic

Unit but much heavier in construction, with heavier frame, larger shafts and bearings and with double gear drive. Like the Regular Craftsman Automatic Unit it can be equipped with continuous feed attachment for steady production on

long runs; also with two-up attachment giving doubled production on printing or embossing book covers, etc.

Complete description, specifications and prices on request. Or send us samples or description of the work you are figuring and we shall be glad to tell you whether it is suited to the Craftsman Heavy Duty Press and automatic feeding.



THE CHANDLER & PRICE COMPANY, CLEVELAND, OHIO

Branch Offices and Display Rooms: New York: Grand Central Palace, 480 Lexington Avenue
Chicago: Transportation Bldg., 608 South Dearborn Street

Printing Presses and Paper Cutters

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.



To the first printers, ink making day was a holiday celebrated as a picnic held around the boiling oil pot.

It took the art of the painters VAN EYCK to make this page legible

THE TYPE on this page is easy to read today because 500 and more years ago the Court of the Prince of Burgundy was fabulously lavish in its display of jewels and furs, velvets and precious metals.

To the painter Hubert Van Eyck, this display was a challenge to find colors capable of reproducing the splendor of what he saw on canvas.

Calling on his young brother Jan, who was also a painter, he began his search for such colors, and after years of experiment discovered a method of preparing linseed oil to serve as a foundation for paint. This discovery became the basic formula from which were evolved both oil paints and printing inks.

Since the Van Eycks' discovery preceded movable type by at least four years, it can be placed as the first step in that series of inventions which have made modern printing possible....And which have reached their newest phase in Kleerfect—The Perfect Printing Paper.

To the strength and opacity, essential to any printing paper, Kleerfect adds two new qualities:

Freedom, for all practical purposes, from two-sidedness of color and surface; thus insuring printing of equally high quality on both sides.

Improved color that eliminates glare, gives effective contrast with the greatest number of printing inks and types of illustrations and permits the maximum true reproductive power of one to four printed colors.

Before you produce your next mailing, see samples of the better work Kleerfect makes possible. A request to our advertising department in Chicago will bring them to you and the name of the merchant nearest you who stocks Kleerfect.


Kleerfect
REG. U. S. PAT. OFF.
THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U. S. PAT. NO. 191099

KIMBERLY-CLARK CORPORATION

Established 1872 • NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street
LOS ANGELES, 510 West Sixth Street

Which "measuring-stick" do you use?

TOO often the quality of a paper stock is measured by "Visual" test. By this we mean holding a sheet up to the light . . . tearing it with and across grain . . . testing its erasing qualities . . . examining its cleanliness, color purity, etc. These factors are all very essential but they don't go far enough.

An equally important measuring-stick of sulphite bond value is what might be called the "Press Profit" test. This has to do with the paper's feeding qualities . . . its ability to lie flat so that maximum impressions per hour are obtained without profit-absorbing interruptions.

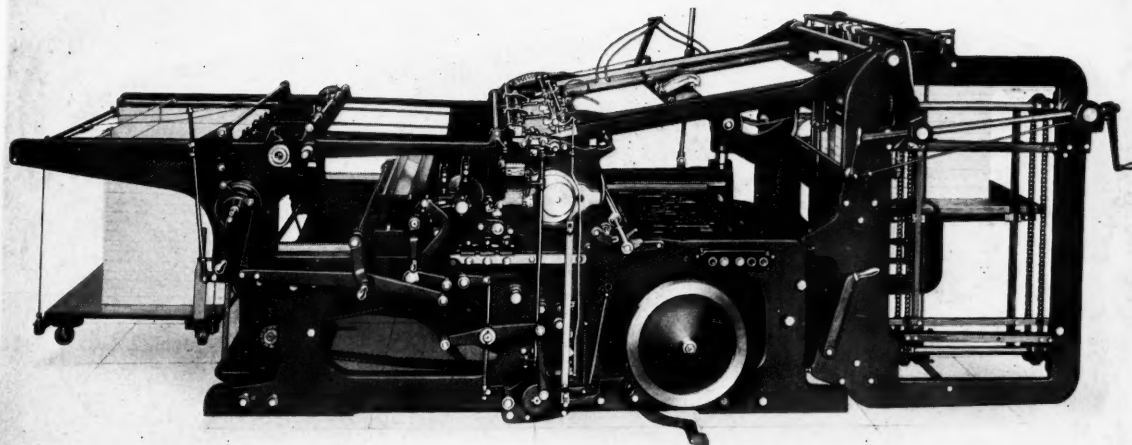


Ta-Non-Ka Bond has won outstanding preference among printers because it responds most favorably to both tests.

And . . . if you want to consider Purchase Price as a third measuring stick of value, Ta-Non-Ka Bond offers a definite advantage here also.

BADGER PAPER MILLS, INC. Peshtigo, Wisconsin





MILLER SIMPLEX AUTOMATICS

THREE SIZES

25x38—Two Color—3000 PER HOUR

27x40—3600 PER HOUR

20x26—4500 PER HOUR

AUTOMATIC FEEDER

Positive vacuum fingers carry sheets from feeder pile to front guides. No balls, rollers, tapes, slow-downs to adjust, affect register or mark sheets. Unusually deep stock pile.

EXTENSION PILE DELIVERY

Sheets slowed down immediately upon leaving cylinder and carried to pile at same gentle pace regardless of speed of press. The lightest to the heaviest sheet efficiently handled at full operating speed.

Miller Major Simplex - 27 x 40 - 3,600 Per Hour

UNIQUE COMPACTNESS

Press, feeder and pile delivery designed and built as one integral unit by one manufacturer. Compact and instantly accessible—space and labor saving.

MODERN DISTRIBUTION

Cylindrical type—continuous ink feed to form rollers giving double rolling at full speed of press—full form coverage by all rollers—superlative inking at all speeds.

STRENGTH AND DURABILITY

Cylinders, beds, side and way frames one rigid, unyielding unit of the most modern design in pure gray iron from Miller's own foundry. Patented two to one bed motion of the finest materials obtainable—steel gearing, bronze bushings, roller bearings and Nitralloy pinions.

AUTOMATIC OILING

Force-feed, metered lubrication to all main and high-speed bearings from one central reservoir—time saving—trouble preventing—profit making.

OUR NEW CATALOGUE IS INTERESTING AND INSTRUCTIVE. SEND FOR COPY.

MILLER PRINTING MACHINERY COMPANY, PITTSBURGH

B R A N C H E S O R A G E N T S E V E R Y W H E R E

Please Mention The Inland Printer When Writing to Advertisers

LEARN More—EARN More



Want a Better Job? Then fit yourself for it. *It's waiting for the man who KNOWS!* Read books written by experts—get their knowledge and experience—use it to build yourself up for the better job, with greater authority and *more money*.

1—Practical Hints on Presswork. By Eugene St. John. A compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work. Size 4½ by 7; 201 pages; flexible binding. Price, \$3.00 postpaid.

2—Layouts for Advertising. By John Dell. 700 thumbnail layout suggestions, with short introduction on purpose and principles. Contents: Magazine and Newspaper Layouts; Booklets; Broad-sides and Folders; Letterheads and Posters; Type and Borders. Illustrated; 175 pages; size, 5 by 7; flexible binding. Price \$3.00 plus 15 cents postage.

3—Mechanism of the Linotype, The. By John S. Thompson. Revised eleventh edition. Complete and practical treatise on the care and operation of the linotype, good for the novice as well as the experienced operator. Illustrated; 230 pages; size, 4½ by 6½; flexible binding. Price \$2.50 plus 10 cents postage.

4—Art of Spacing, The. By Samuel A. Bartels. A treatise on proper distribution of space in typography. Contents: Title Pages; Straight Composition; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5½ by 7½; 110 pages; board cover. Price, \$1.75 postpaid.

5—Modern Type Display. By J. L. Frazier, editor of THE INLAND PRINTER. New third edition. The cream of Mr. Frazier's constructive and scientific writings on type compositions, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic, and complete course in typography. More than 200 illustrations and examples of modern typography. Handsomely bound; size, 7 by 10. Price, \$6.00 postpaid. This book is also sold in combination with the author's "Type Lore" (described below) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.

6—Type and Copy Computer, The. By S. A. Bartels. A scientific method to figure copy needed to fill specified space and to determine type sizes required. Illustrated; 64 pages; size, 4½ by 6; cloth. Price, 75 cents postpaid.

7—Science of Imposition, The. By John Reed. Based upon the fundamental principles of modern pressroom and bindery practices. Ninety-one illustrations by the author; 132 pages; size, 4½ by 6½; flexible binding. Price, \$5.00 postpaid.

8—Type Lore. By J. L. Frazier. This book contemplates the practical, esthetic, and historical phases of typography in an unusual, interesting, and understandable way. It explains where and how to use the various popular type faces. Illustrated; 114 pages; size, 7½ by 11; handsomely bound. Price \$3.75 postpaid. This book is also sold in combination with the author's "Modern Type Display" (described above) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.

9—Golden Book, The. By Douglas C. McMurtrie. The story of fine books and bookmaking, past and present. Illustrated; 406 pages; size, 7 by 9½; cloth. Price, \$1.00 plus 20 cents postage. (Popular Edition.)

10—Encyclopedia of Printing Inks. By Harry G. Kriegel. Printing Lithographic Inks, and Accessories. Secrets, Formulae, and Helpful Hints. Illustrated. 256 pages; size, 5½ by 8; cloth. Price, \$2.17 postpaid.

11—Earhart Color Plan. Key to correct color usage. Demonstrates principles of color selection and harmony. Complete with charts. Price, \$7.50 postpaid.

12—Standard Book on Estimating. By Fred W. Hoch. Illustrated. 273 pages; size, 8½ by 11; cloth. Price, \$5.00 plus 25 cents postage.

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THE INLAND PRINTER, 205 West Wacker Drive, Chicago.

Send me following Books, as listed above:

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I enclose check () Money order ()

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Address.....

City.....State.....



RAG CONTENT
PAPERS OF
CHARACTER

Wall Street
BOND

Old Badger
BOND

English
BOND

New Era
BOND

Right-of-Way
BOND

Old Badger
LEDGER

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LEDGER

Battleship
LEDGER



NEW ERA BOND

RAG CONTENT

FOX RIVER
PAPER COMPANY
APPLETON·WIS.



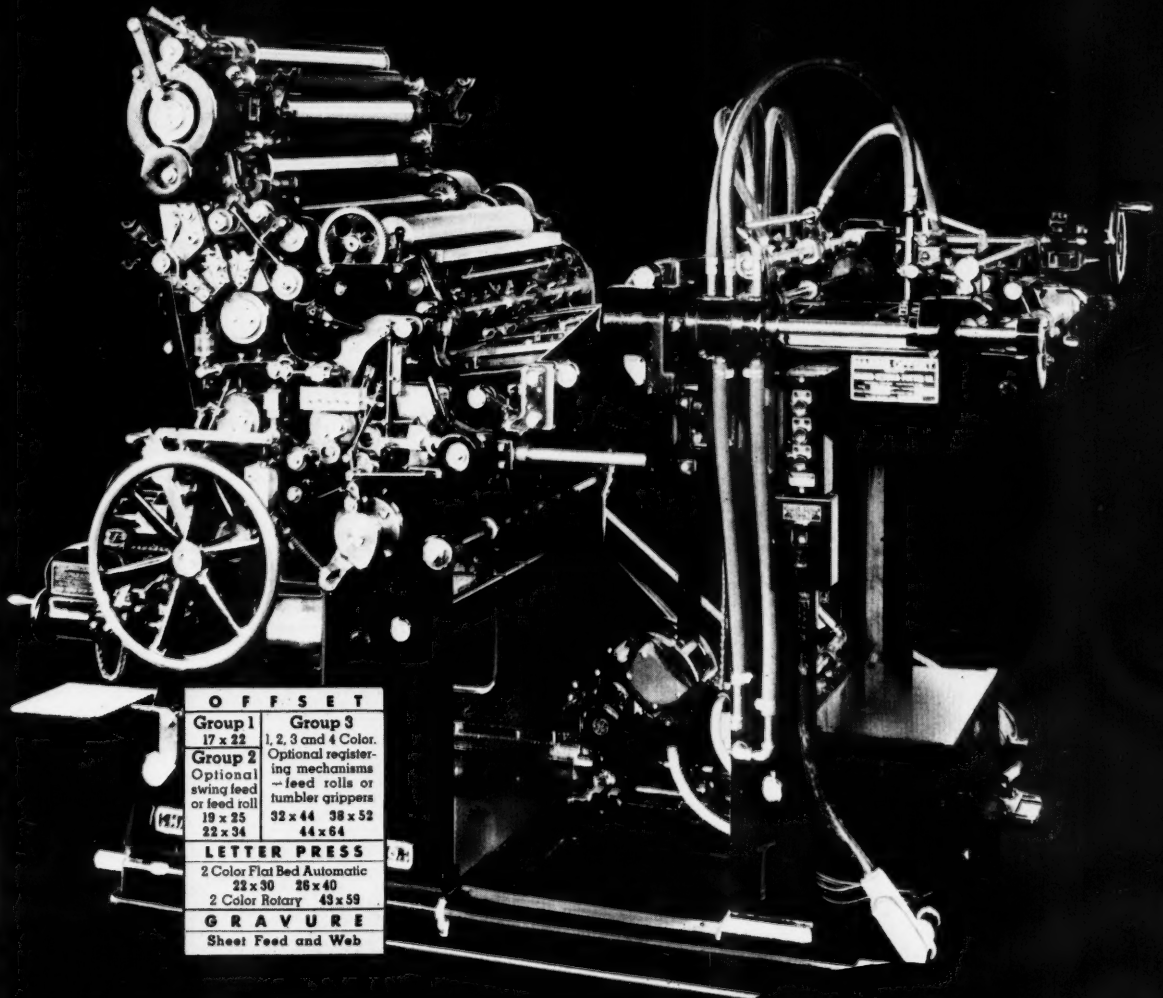
What a Marvelous Range of COLORS!

"I don't wonder that you always specify Buckeye Cover, Mr. Johnston. What a marvelous range of colors." The young woman in the office has a keen and sophisticated eye for color. She instantly recognizes, as do paper buyers everywhere, that Buckeye Cover offers the widest selection of the most beautiful colors to be found in any cover line. There are fourteen in all—and now the new *Wine*, so deep, rich and gorgeous that it will enhance the beauty of any menu or booklet. Mr. Johnston knows, too, that Buckeye fame and Buckeye quality are quite in keeping with the wide color range.

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text
Beckett Plater Finish Offset, Beckett Custom Book

HARRIS



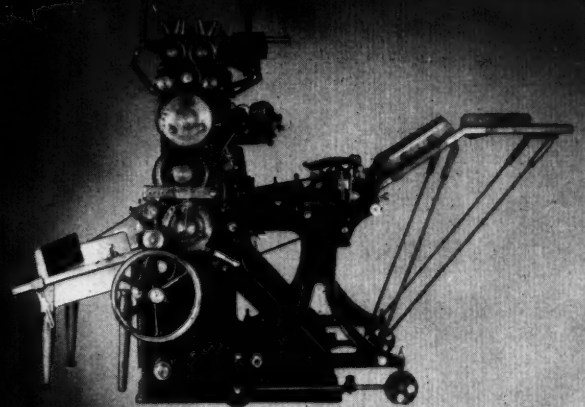
LSB 17x22 OFFSET

• No printer who once uses this press with its Harris pile feeder, 3 point tumbler gripper registering mechanism and unusually efficient pile delivery, will ever be satisfied with any 17 x 22 offset but the Harris LSB.

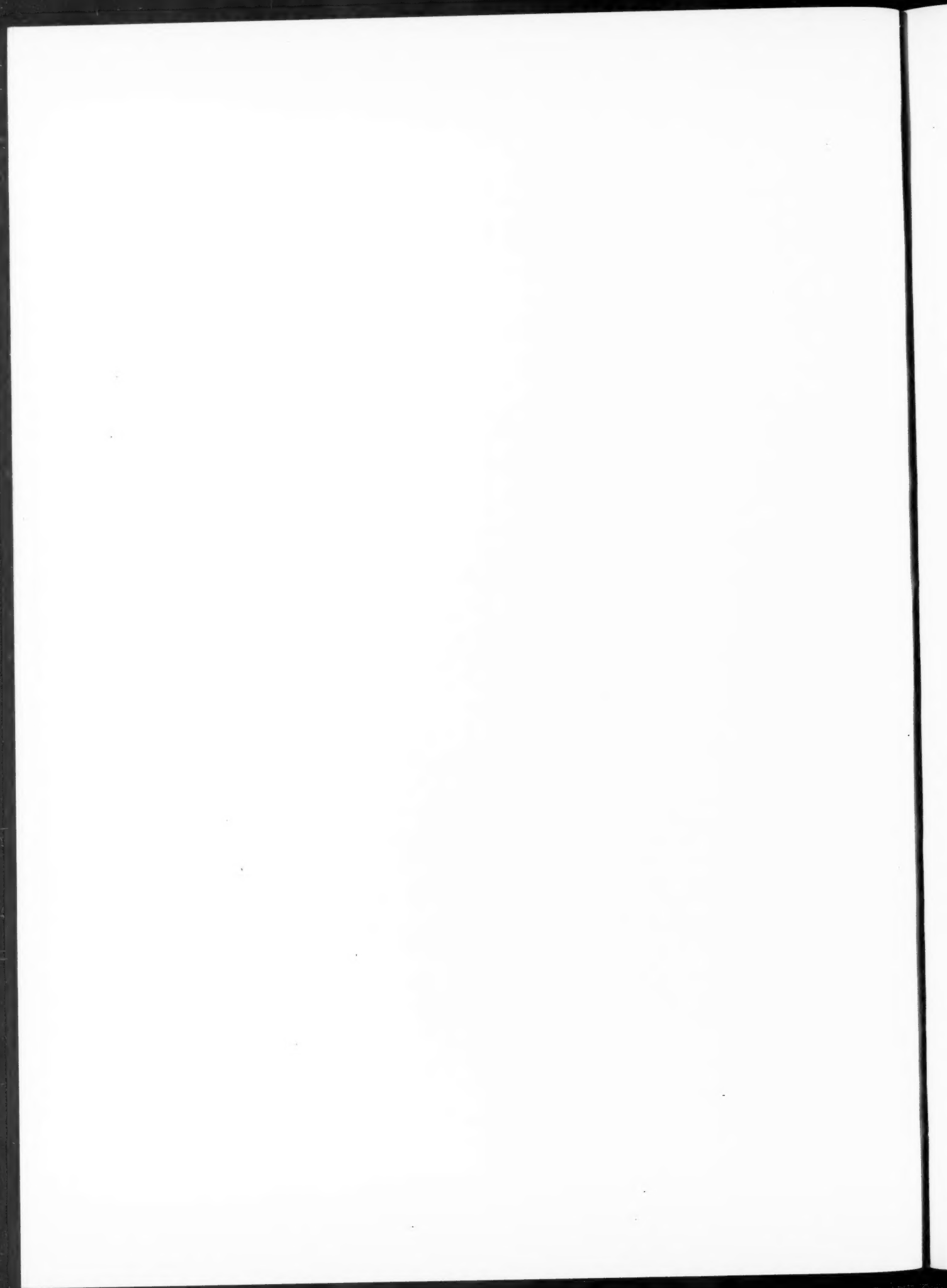
This commercial offset jobber as a profit maker on small jobs, is as far ahead of older model presses as this year's automobile is ahead of the obsolete car of 1910. Obsolete equipment hazards press room profits as well as motor transportation.

★ **HARRIS** ★
SEYBOLD-POTTER

GENERAL OFFICES: 4510 E. 71st ST., CLEVELAND, OHIO
Harris Sales Offices • New York, 461 Eighth Avenue
• Chicago, 343 South Dearborn Street • Dayton, 813
Washington St. • Factories: Cleveland, Dayton



S1L 17x22 OFFSET
OBSOLETE—DESIGNED IN 1910



Monotype Stymie Family

For Machine and Hand Typesetting

Specimen Sheets Showing All Sizes Sent on Request

RECENT VERSIONS OF STYMIE ARE BASED Upon A Type Face Formerly Known As Litho Antique which was first shown about 1910. These faces are distinguished by their monotone design, strong, angular and prominent serifs, and by their close fitting. The strong contrast of color and white space within the letter itself permits of liberal spacing between lines. The members of the

10 Point Monotype Stymie Light, No. 190J
(Available in 6, 8, 10 and 12 point for Machine Typesetting)

SQUARE SERIF TYPE FACES, OF WHICH THE Members Of The Stymie Family Are The Most popular versions, were first shown in America more than a hundred years ago. For continued reading this weight of Stymie has many advantages over other square serif types. Square serif type faces of which the members of the Stymie Family are the most popular versions, were first in

10 Point Monotype Stymie Medium, No. 290J
(Available in 6, 8, 10 and 12 point for Machine Typesetting)

AFTER AN EXTENSIVE USE FOR MANY Years This Style Of Type Fell Into Disuse, only again to be used during recent years. The modern versions are founded upon a letter formerly known as Litho Antique, which was first shown about 1910. These faces are distinguished by their monotone design, the strong, angular and prominent

10 Point Monotype Stymie Bold, No. 189J
(Available in 6, 8, 10 and 12 point for Machine Typesetting)

AFTER RATHER EXTENSIVE USE FOR Many Years, This Style Of Type Fell Into disuse, only to be again revived during the recent years. Square serif type faces, of which the members of the Stymie Family are the most popular versions, were first shown in America more than a hundred years ago. These faces are distinguished

10 Point Monotype Stymie Extrabold, No. 390J
(Available in 6, 8, 10 and 12 point for Machine Typesetting)

STYMIE MEDIUM CONDENSED, No. 590, is in production, and will include all sizes from 14 to 72 Point for hand composition.

LANSTON

MON  **TYPE**
Machine Company

Monotype Building, 24th and Locust Sts., Philadelphia, Penna.

THIS IS THE
Stymie Light

48 Point Monotype Stymie Light, No. 190
(Available in 14 to 72 point for Hand Composition)

BIG TYPES
can be used

48 Point Monotype Stymie Medium, No. 290
(Available in 14 to 72 point for Hand Composition)

IT CASTS
Type, Figs.

48 Point Monotype Stymie Bold, No. 189
(Available in 14 to 72 point for Hand Composition)

USE THIS
face often

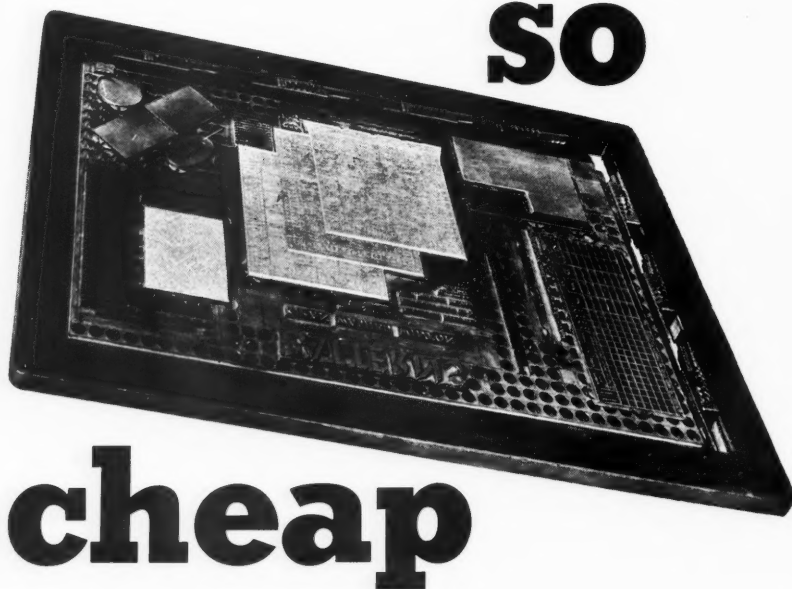
48 Point Monotype Stymie Extrabold, No. 390
(Available in 14 to 72 point for Hand Composition)

A CONDENSED
Stymie No. 490

48 Point Stymie Extrabold Condensed, No. 490
(Available in 14 to 72 point for Hand Composition)

A NEW KIND OF PATENT BASE

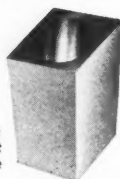
SO



cheap

IT HARDLY PAYS TO WASH IT!

This is a Single
Quadhole Unit
Actual Size



Here it is! A low cost, durable, patent base that enables ANY printer—large or small—to enjoy the labor-saving advantages of a flexible plate-mounting base—

M & L QUADHOLE BASE

MADE IN TWO STYLES

STYLE "B"

For Use With
Blatchford Hook
8 sq. in. to pound

STYLE "S"

For Use With
Printing Machinery Co.
Sterling Hook
12 sq. in. to pound

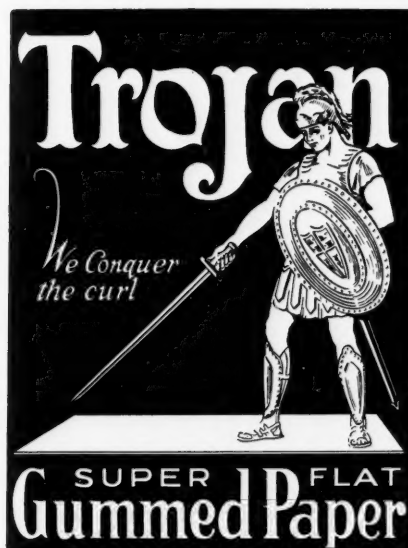
Different than the old style patent base in that it is cast from extra hard foundry metal instead of alloy. Yet it is comparable in strength to the alloy bases. It is cast to micrometer precision, and due to its small unit size, will not warp or grow. . . . Mixed forms of linotype, monotype, Ludlow and patent base electrotypes can now be easily locked up with the added feature of register. Color jobs can be printed with the type and color plates running in one form, saving electrotyping of the type matter and assuring the register of color plates. . . . Let us send you a FREE sample unit of this NEW base. Write today.

60c

PER POUND

M & L TYPE FOUNDRY •

4001 Ravenswood Ave.
CHICAGO, ILLINOIS



Look for this trade mark on every blue-wrapped package—it is your protection

TRY TROJAN #420 . . !

Possibly you have a label job in your plant right now which calls for a gummed paper above the average in quality—yet economical in price. If you have, Trojan Gummed Paper #420 may be the very thing.

Trojan #420 is an exceptionally fine gummed paper for pleasing printing results. Its smooth, fine finished surface lends brilliance to color work . . . prints halftones and solids with splendid effect. It lies perfectly flat while feeding through the press . . . assures complete ink coverage . . . the proper degree of opacity. It has remarkable strength . . . and a uniform gummed surface typical of all Trojan Gummed Paper. It is available with AAA Dextrine, for sticking to glass or smooth paper—or strong gumming (#520) for general utility work.

Do not trust to luck—specify Trojan #420 or #520 through your nearest Trojan distributor. Mail coupon for swatch folder entitled, "How to Select Trojan Gummed Paper." The Gummed Products Company, Offices and Mills, Troy, Ohio, makers of Trojan Box Tape and Sterling "Tread" Gummed Tape.



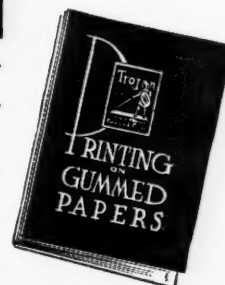
Sales Branches: Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis.
The Gummed Products Company, Troy, Ohio.
Send me a copy of
☐ "Printing on Gummed Papers" ☐ "How to Select Trojan Gummed Paper"
Also the name of your nearest distributor.

Name.....Pos.....

Firm.....Address.....

City.....State.....

(Please attach to your business stationery)



Please Mention The Inland Printer When Writing to Advertisers



The HACKER PRE-MAKEREADY OUTFIT *for* BLOCKED PLATES

comprising Block Leveller

Plate Gauge

Underlay Paper and Surface Plate

Why do this work expensively at the press when it can be done cheaply on these devices? Cuts do have to be levelled, you know. Doing it in advance saves press time.

Moreover, with this pre-makeready outfit the work is done much faster, more accurately, at lower investment and labor cost. It frees the presses for more productive time.

These are all precision devices of the first rank, the product of long development. They have been refined to the simplest forms and now sell at much lower prices.

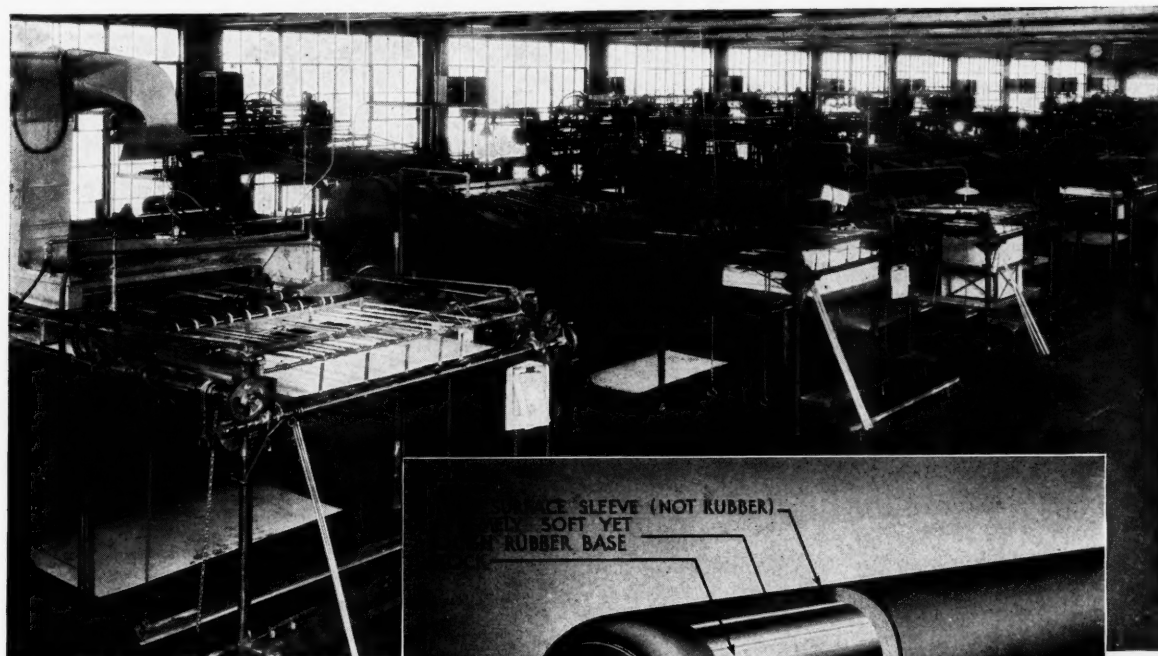
With this Pre-makeready Outfit for Blocked Plates the printer gains absolute control of the one greatest cause of pressroom delays. He saves all (100%) of levelling time at press and a very substantial part of overlay time.

For mixed foundry forms and mixed press forms, this equipment is priceless. "Cause and Prevention of Makeready," an authoritative technical treatise, mailed on request

HACKER MANUFACTURING CO.

320 South Honore St., Chicago
461 Eighth Avenue, New York

ANOTHER BIG PLANT CHOOSSES DAYCO ROLLERS



All over the country, printing plants of every type are standardizing on Dayco Rollers. And on presses that range from the largest to the smallest, these sensationally different rollers are helping to speed up production and reduce operating costs.

When Dayco Rollers go on the job, presses can be run at top speeds both summer and winter. Dayco Rollers are not affected by climatic changes. And there can be no dilution of ink due to glycerine or other substances coming out of the rollers. Daycos are ink and wash resisting—there is no ink penetration—*no soft spots—no blisters*. No regrinding necessary. Dayco Rollers can be stored indef-

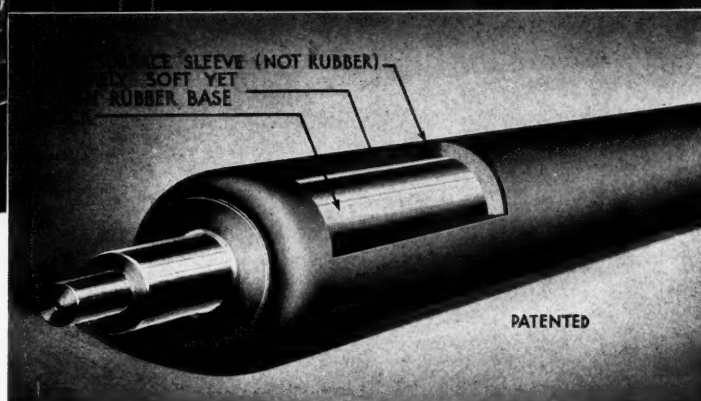
initely without deteriorating—thus fewer spare rollers are needed.

The Dayco Roller is made in two parts—each of a different substance. The inner part, or the core, is made of the softest rubber composition (not sponge rubber) ever used. The outer part, or sleeve, is *not rubber*, yet is tough and flexible. This material is basically different from anything ever before known or used. And it is because of this difference that Dayco

Rollers are so superior in performance.

There are Dayco Rollers for Offset Presses, Flat Bed Lithographic Presses, Cylinder Presses, Multi-Color Rotary Presses, Vertical Presses, Automatic Presses, Envelope Presses, High Speed Flat Bed Presses, Platen Presses, Horizontal Cylinder Presses and Job Presses—for every possible printing requirement.

May we send you information applying specifically to your plant?



DAYCO DIVISION

THE DAYTON RUBBER MANUFACTURING CO.

DAYTON, OHIO

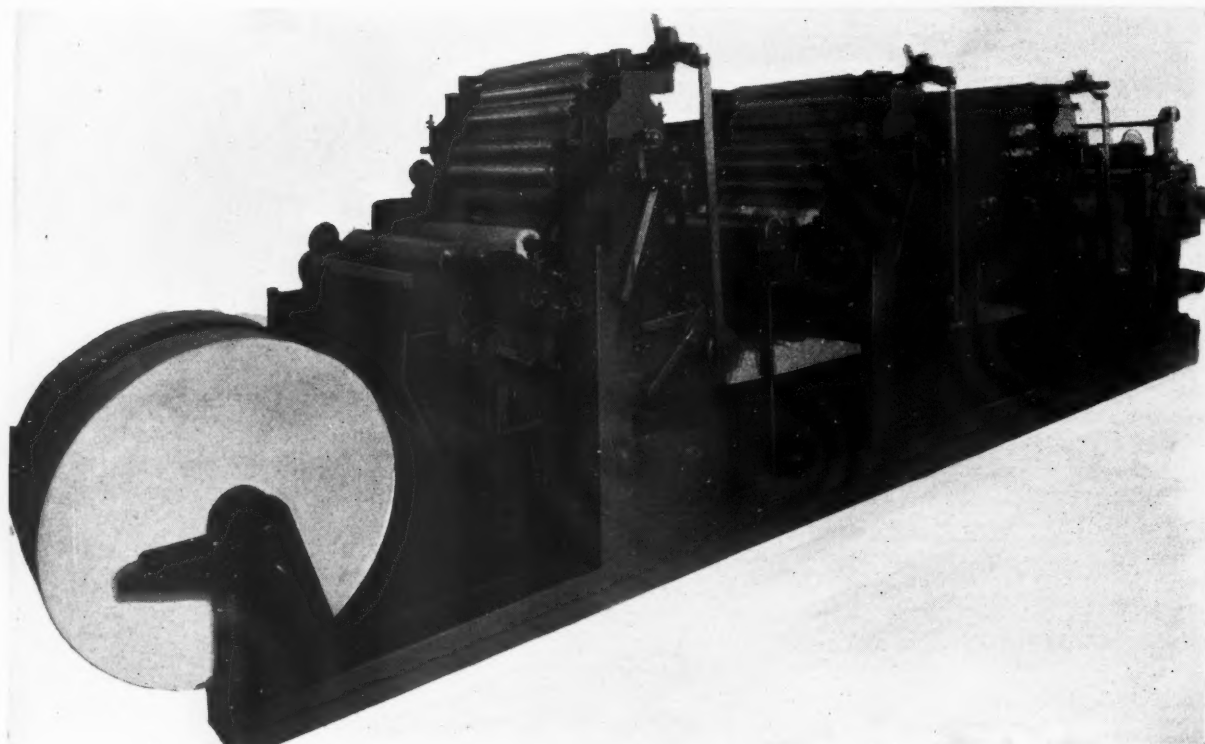
PIONEER MANUFACTURER OF SYNTHETIC RUBBER PRINTERS' ROLLERS—ALSO MAKERS OF ALLIED SYNTHETIC RESINOUS PRODUCTS

Please Mention The Inland Printer When Writing to Advertisers

15

BUILT BY
WEBENDORFER

**WEB UNIT OFFSET PRESSES — SPEED 8 TO
24 THOUSAND SHEETS PER HOUR**



Large Webendorfer Three Unit Web Offset Press with Flat Sheet Delivery and Rewinder.
Complete Plate Changes in 15 Minutes. Moderately Priced.



Small Three Unit Web Offset Press and Folder. Complete plate change in five minutes. Built for Wet or Dry Offset, Rubber Plates, Letter-Press, or any combination of the processes. 24,000 sheets an hour.

THESE Webendorfer Multi-Color Web Presses, built in units are the product of Webendorfer-Wills Company's thirty years of press building experience. Any number of units may be combined and units may be added at a later date.

Optional delivery: Cutterhead and Flat Sheet Delivery; Rewinder; Folder; or other Special Attachments.

We have already built and put in operation a number of these Web Offset Presses doing from simple line work to large Presses doing high class solid multi-color work. At this time we have on order, eight Web-Offset Presses varying in size from 11 x 17 to 35 x 48 and from one to four colors.

Smooth operation at high speed for beer labels, box covers, letter heads, office forms, magazines, newspapers, coupons, etc.

We will be glad to show samples of actual production. It will pay you to see these presses in action.

American Made by

WEBENDORFER-WILLS CO., Inc.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



WHEN your door or window bears the Hammermill decalcomania "BUSINESS PRINTING ON HAMMERMILL BOND" customers walk in with confidence.

Customers have learned that Hammermill Bond combines the strength for business use with the character, rattle and feel of a true quality paper.

**HAMMERMILL
BOND**

THE QUALITY-UTILITY PAPER

Experienced paper users also know that the surface of Hammermill Bond is perfect for typewriting, carbon copies, pen, pencil, and for all printing processes.

They have confidence that when the job—be it large or small—is done on Hammermill it will be a satisfactory one.

For 1935 Hammermill Bond has been improved to give your customers an added assurance that when letterheads or forms are printed on this time-proved and popular paper they are going to satisfy critical buyers.

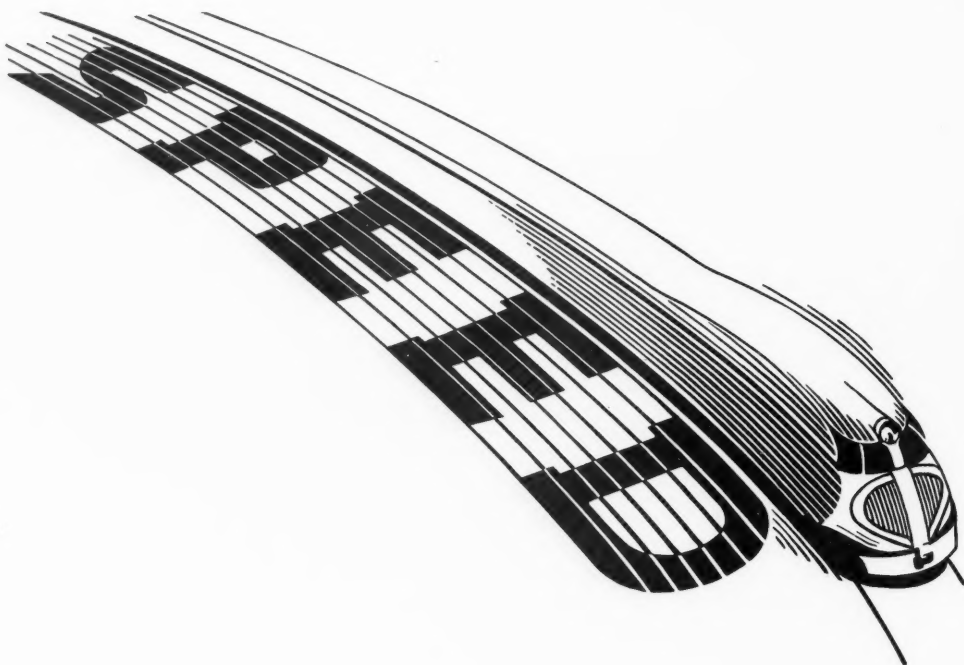
HAMMERMILL PAPER COMPANY, Erie, Pennsylvania.

Please send the Hammermill Business Printing decalcomania, together with your NEW Working Kit of Letterheads and Business Forms, showing the IMPROVED qualities of Hammermill Bond,

Name

Address

(Please attach to your business letterhead)



is still the symbol of **PROGRESS**



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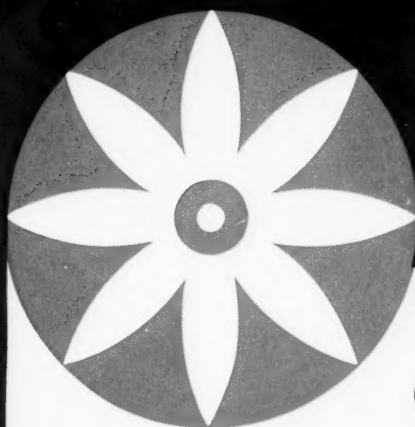


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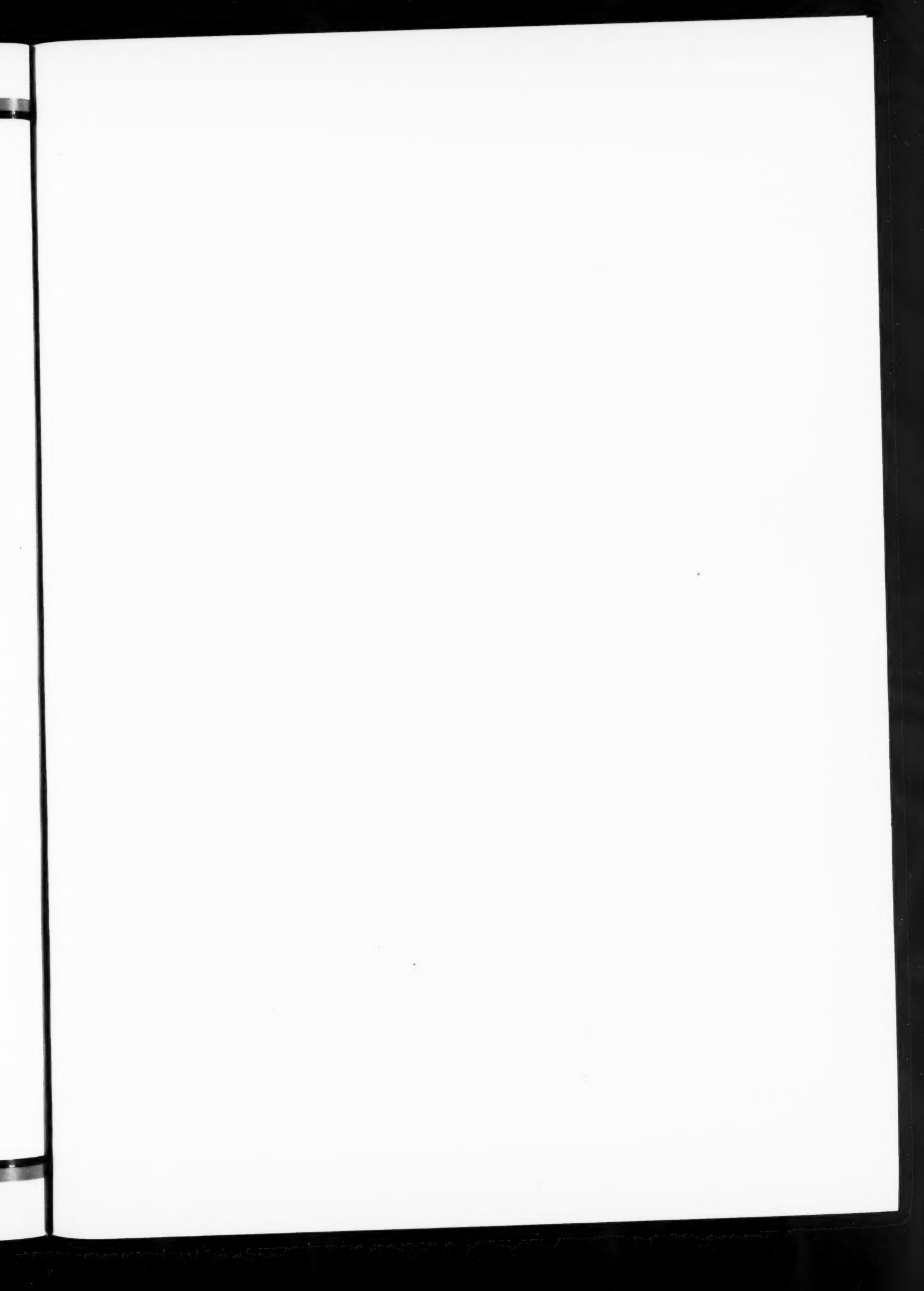
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The front page of this insert is printed with the following inks :

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NO MAR HALFTONE BLACK NO. 23465





JAMES S. DOOLITTLE

ILLUSTRATIVE PHOTOGRAPHY is represented in this subject, U.S.S. Saratoga, for the Union Oil Company, in the notable publication, *Applied Photography*, published by the Eastman Kodak Company, Rochester, N. Y. Printed by John P. Smith Company, Inc., Rochester, N.

February, 1935

Oil Damages Concrete Floors

There is no question that use of sufficient oil is necessary to keep the presses running smoothly, and to prevent excessive wear. But how much is sufficient oil? And how is excess oil to be kept from doing as much damage as the right amount does good?

In every printing plant, the management finds oil as much of a worry as it is a help. Excess oil has a way of dripping to the floor until the entire area around each press is coated with it. The floor becomes very slippery; falls are a constant peril, and the broken limbs mean workmen's compensation, to say nothing of the loss of the services of trained men.

The cost of the oil is a considerable item, especially where the plant includes a large number of presses. Wasting oil is wasting dollars in such plants, and, if not avoided, becomes a major worry of management. The best engineering minds in the industry are giving considerable thought to the question of how to overcome it.

There is another problem of even more serious proportions, made sinister by the fact that the damage is hidden until too late. This is where wood flooring is laid over concrete (as in many pressrooms). As a usual thing, the wood is used in the form of blocks. Oil soaks into and through these blocks to the concrete below. As a general thing, this penetration goes unnoticed until the blocks are saturated and the surface becomes excessively slippery.

Investigation then usually discloses that the concrete base also has been penetrated to greater or less degree by the oil.

How does this affect the strength of the concrete? Does it set up a peril that is the more fearsome because it is for the most part hidden, and so out of mind? Will great presses some day crash through into the floors below, causing untold damage, and possibly loss of life?

The questions are raised by a letter from a large printing plant, telling of its troubles with oil, and the great amount of mis-

information and half-information its own investigations disclosed.

A few years ago, this company built a new plant. When it came to installing the presses, objections were made to placing drip pans under the frames or skids of presses. It was said that if bolt holes were

★
Large plants find oil drippings from presses have soaked through wood blocks and attacked concrete. Ask ways to avoid weakening effects

★
cut in such pans, the holes would provide a means of escape for the oil, and so make them of little use. If bolt holes were not provided, it was felt that the presses would creep under vibration, a condition not to be thought of.

Instead, drip pans were placed under all presses, extending from inside of frame to inside of frame. Where considerable oiling is done on outside of the presses, narrow drip pans are placed at the outside of such machines to catch excess. However, none was under the actual frames.

Every pressman was charged with the responsibility of oiling his own machine. The excess in the pans was mopped up at frequent intervals, but, for several years, no thought was given to possibility of oil soaking into the flooring. An investigation was made when the wood blocks began to get slippery. It was found that pools of oil formed beneath the blocks on the concrete.

Part of the oil soaked into the concrete, usually to a depth of one-quarter inch. Oil had run through wherever there was a hole through the concrete, and had soaked surrounding concrete as well. The question

has arisen as to what effect this will have on the strength of the concrete, whether it will cause the material to deteriorate in time, and how much.

It was found that the condition had thus become so bad that oil was soaking into the conduits under the flooring and eventually causing the rubber insulation of wires to perish, creating a danger from short circuits. In a number of cases, presses have started while the men were working on them, and while no one was near the starting buttons. This is obviously a dangerous condition, and wires have been replaced by overhead cables wherever any trouble has shown itself.

Two presses installed since the trouble was first discovered now have drip pans beneath the frames. In neither instance has trouble been experienced with oil seepage, nor have the presses moved.

It appears obvious that the solution is to replace the saturated flooring, and to put drip pans under the frames on all future installations. However, the cost of shoring up every press now on the floor in order to place drip pans beneath the frame appears too great to warrant taking such action.

The management asked THE INLAND PRINTER if its experience was unusual, or if other printers had similar difficulty to combat. It was thought that a sharing of knowledge on this point would be mutually helpful.

The first, casual investigation disclosed that the situation was common to practically all plants where cylinder and rotary presses are in use. And in almost every instance, knowledge of the condition had not been gained until the damage had gone on for several years, until flooring blocks had become fully saturated with oil.

Among those asked about the matter is B. L. Wehmhoff, technical adviser of the W. F. Hall Printing Company, Chicago, and formerly head of the testing division of the big Government Printing Office. He

states that lubricating oils used on rotary presses have a definite deteriorating effect on concrete, mentioning machines where the concrete was soaked to a depth of one-quarter inch during several years.

"It is easy to scratch this oil-soaked concrete away," he said in demonstration of oil rot. "However, when the oil-soaked concrete is removed, one finds clean, sound concrete below it. The surface has 'worn' to a depth of one-eighth to one-fourth of an inch. There is no trucking over this surface, so it apparently is due solely to oil."

A preventive in use in this plant consists of taking up the wood blocks around each press and laying a concrete wall of the same depth. This had the effect of thus building a well around the press to keep oil from spreading. It could be mopped up from the area within the wall without risk of spreading.

In general pressrooms, where this plan would be too expensive, or impractical for other reasons, several blocks were taken up at various points throughout the room; that caused wells or pits in which oil beneath the blocks could gather. From time to time, this excess oil is removed, thus preventing it from attacking the concrete, although this could not cause drying out of the oil with which the wood was soaked.

Oil pans should be installed before the press is erected, this authority says. He adds that it is practically impossible to put pans in satisfactorily or economically once the press is installed.

Most of the trouble from oil dripping, various printers say, is due to careless oiling and to failure to shut off the oil wipes when the press is stopped. It is felt that it is a mistake to hold each pressman responsible for the oiling of his machine, since most of them are inclined to hurry this part of their work, or to turn it over to their assistants. In either case, waste results, and the company loses, both in loss of oil and in damage to floors. Considerable thought is being given to making some one employee responsible for oiling all machines, and the removal of excess oil under the machines at frequent intervals.

Tests are being made in several plants of oils which are guaranteed to stay in the bearings longer than ordinary oils. In some instances, oils of this character are recommended for particular presses, but are also claimed to be too heavy for others. However, others disagree with this view, and the two schools of thought make it necessary for sound printing management to discover the facts itself through actual tests.

The various printers asked about the matter all gave somewhat similar answers, and are working along similar lines for a solution of the annoyance. It is a matter that could well engage the attention of the

Graphic Arts Research Bureau organized at the October convention of printing technical experts, some suggest.

Another viewpoint is that taken by L. W. Claybourn, the president of the Claybourn Corporation. He reports that the very latest model press built by his company has a trough built on the side frames to carry off the excess oil which drips down the sides of the machine. It runs into a common drain and thus to a reservoir, eliminating all oil on the floor.

He points out that it is impossible to provide this trough on old presses, where the frames had not been designed for this purpose. This important factor has been called to his attention by printers over a long period, he said, which leads to the improvement now available. This indicates that the problem is not limited to any particular type of printing plant nor to any locality, but exists in all big pressrooms.

Claybourn suggests that such oil can be reclaimed by reprocessing and be used for many purposes. He estimates that 50 per cent of the oil used on the presses can be salvaged. Oil, especially the grades used on large multi-color presses, he points out, is quite expensive, and salvaging such a large proportion of it is an economy warranting the thought of the industry's engineers.

Inquiries among several manufacturers of wood blocks led to the suggestion that P. R. Hicks, the manager of the American Wood Preserving Association, could offer helpful information. Hicks stated that it was his opinion that properly treated and installed wood-block floors should not soak up oil, nor permit it to seep through to the concrete base. He advised that printers confer with the persons who installed their floors regarding the trouble.

Much of it, he said, was due to the work being done by contractors rather than wood preservers, for the latter ordinarily seek to ascertain the problems which will arise in connection with the installation, and to treat the blocks accordingly.

The question of weakening of concrete by oil was also referred to the Portland Cement Association. It was stated that a number of printing plants had been examined by representatives of the association, but that no evidence of deterioration had been found.

"The mineral oils, which are those very commonly used for lubricating purposes, apparently have no effect on concrete, even after long period of exposure," the report states. "Occasionally, however, oils sold for lubricating purposes contain vegetable oil. Under such circumstances the concrete may be affected."

The statement goes on to say that vegetable oils and fatty acids from animal fats attack concrete slowly. It suggests that the

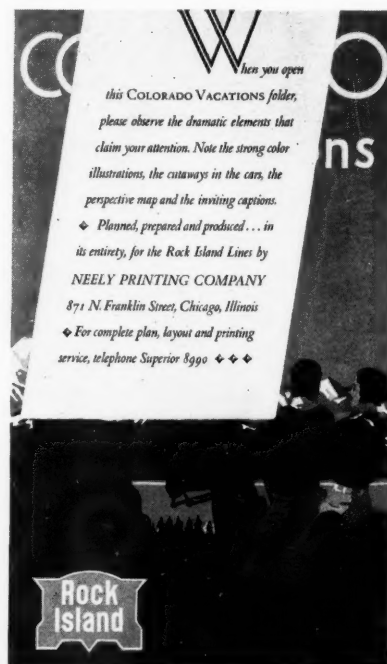
penetration of concrete can be minimized by designing the concrete to be as dense and impervious as possible.

The association puts out a bulletin listing the various substances which do affect concrete, and suggesting treatments for the concrete to combat this deteriorating effect. The principal one suggested in the matter of lubricants is the use of boiled linseed oil, applied hot. Several coats should be applied, each after the preceding one has dried thoroughly.

This information is useful where a new plant is being erected or is under consideration. It does not offer much relief where the damage has already begun, and where expense precludes tearing up entire floors for resurfacing of concrete.

The problem is apparently of sufficiently wide existence to warrant gathering all possible information, not only of preventives, but of remedies. The tearing up of a few blocks to provide a seepage pit is only a makeshift. It is entirely possible that somewhere there is a printer who has found a better solution. It may be that the combined efforts of a number of printers, each offering his own suggestions, may lead to improvement of lasting benefit.

THE INLAND PRINTER would like to hear from all printers who have worked on this question, with a view of sharing their findings with other readers.



Neely Printing Company, Chicago, made this novel use of a sample of an order produced for a customer in advertising its own service. The white ad piece is folded over the top, with stock cut at an angle to match the diagonal of type

The Inland Printer for February, 1935

Census Shows Gain in Business

By COLEMAN N. EVERETT

Though still below 1931, figures on

1933 show rising trend had set in.

Gain for past year is accepted



Most of the figures given out by the United States Census Bureau, in a preliminary report of the compilation of the 1933 census of the manufacturers for the printing and publishing industries, continue to show marked downward trends since the peak year. By the end of 1933, the nearly \$3,000,000,000 value of products of the year 1929 had receded to a little over half that amount. The \$506,290,168 of wages paid to 281,119 wage earners in 1929 had shrunk to \$292,460,615 of wages paid to 213,777 wage earners in 1933. The \$660,029,112 paid for materials, fuel, and purchased electric energy in 1929 was half that in 1933, being \$325,939,297.

Accompanying are charts which visualize the decrease in number of establishments from 24,360 in 1929 to 16,857 in

1933; the average income a wage earner from \$1,800 a year to \$1,368; the decrease in value added to materials a wage earner from \$7,470 in 1929 to \$5,608 in 1933; and the trend in the employment of wage earners during the last two census periods.

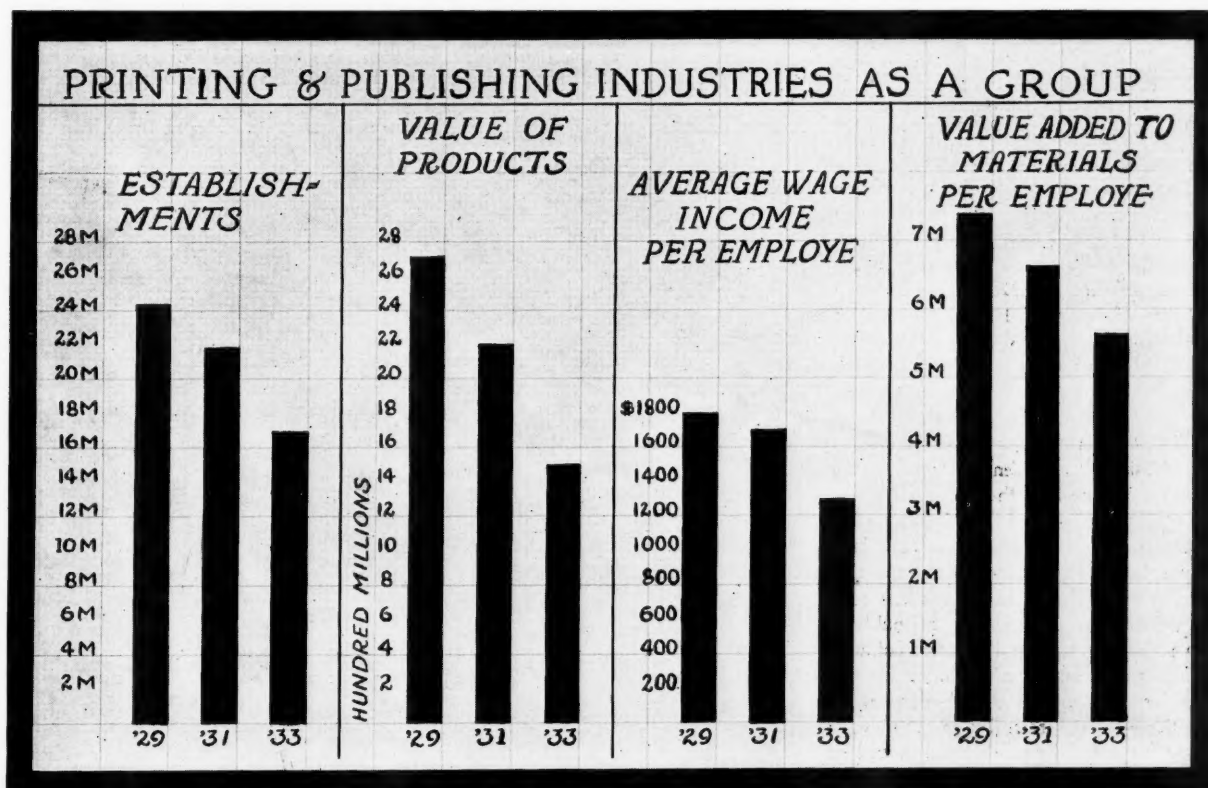
The census is silent on the record for the intervening years of 1930 and 1932, as it will be on the year 1934. But there is ample data from other sources to indicate that 1932 represented the bottom of the trough, and that the figures for 1933, while still showing a recession from both 1929 and 1931, were really those of a rally from the depths of 1932. The industry has thus weathered the storm—the keel and ribs and planks of the good ship are still sound despite the shattered condition of rigging.

It is reassuring that the ratio of wages, for instance, to the total "value of products" of the industries as a group remained approximately the same, being 18 per cent, 19 per cent, and 18 per cent respectively for the three census periods, 1929, 1931, and 1933. In the book and the commercial field, those percentages were as high

as 24 per cent—26 per cent—24 per cent, which correspond approximately with the ratios gathered by the industry. These percentages indicate that in the present setup wages sustain a more or less stable ratio to the value of product.

The Census Bureau places much store in the "value added to materials" through the manufacturing processes which, of course, include the direct labor charges. Here, too, the ratio of wages to the "value added to the materials" remained approximately the same through the three Census periods, being 24 per cent—25 per cent—24 per cent respectively. And since wages are the largest single item in operating expenses and their ratios to "total value of products" and to "value added to materials" have remained more or less constant, it follows that the industries have so managed affairs as to keep the other expenses in line in spite of the decreased volume.

The total value of the products of the 16,857 establishments in 1933 was \$1,524,989,686, as compared with \$2,760,195,928 of the 24,360 establishments in 1929,



Comparisons shown graphically, taking printing and publishing industries as a single unit. Study this with the accompanying text

a shrinkage of some 31 per cent. Newspapers and periodicals suffered the greater loss in the number of establishments, 33 per cent; the book and commercial establishments, 28 per cent. The value of the products of the former group dropped 42 per cent; that of the latter, 49 per cent. The average value of the products of the 7,633 newspaper and periodical establishments in 1933 was \$131,665; that of the 9,224 book and commercial shops, \$56,373. In this connection, it must be remembered that the Census Bureau does not consider establishments with products of \$5,000 in value or less. That accounts for part of the shrinkage in both number of plants and value of products.

The average amount of wages paid to the wage earners in the entire printing and publishing industries as a group, as well as for the two main divisions, for the three census periods, is shown in the following:

Average Income a Wage Earner			
Year	Printing & Publishing as a group	Newspapers and Periodicals	Book & Commercial Shops
1929	\$1,800	\$1,954	\$1,669
1931	1,716	1,888	1,565
1933	1,368	1,498	1,232

"Value added to materials" an employee, both for the entire group and for each of the main divisions of the group, as set forth below, reveal some interesting comparisons as well as downward trends, again showing the effect of decreased incomes:

Average Value Added to Materials an Earner			
Year	Printing & Publishing as a group	Newspapers and Periodicals	Book & Commercial Shops
1929	\$7,470	\$10,385	\$4,975
1931	6,650	9,279	4,339
1933	5,608	7,520	3,617

The most encouraging feature of the report is the upward trend in the wage-earner-employment line, which in December, 1933, had almost reached that of the same month in 1931. During the first two quarters of the year 1933, there was a gradual increase, but during the last two quarters a marked increase, although the level at the close of the year was below that of the previous Census year, 1931.

The table on this page gives the figures as published in the Census Bureau's preliminary report and the chart visualizes these figures. It is impossible to tell what really happened in 1932, so there is a "break" both in the lines of the chart as well as in the figures for that year. But if employment in the printing and publishing industries reached its lowest point in 1932, as there is reason to believe, the figures for 1933 and the chart lines visualizing those figures are really on the upward slope out of the depression, and should be thought of in that way rather than as a continuation of the downward trend from

Wage Earners by Quarters: 1933 and 1931

(The figure given for the final month of each quarter is the total number of wage earners on the payrolls for the week including the fifteenth day of the month, or for some other representative week in the month.)

Industry	Census Year	March	June	September	December
Printing and Publishing Industries as a group.....					
	1933	207,522	208,565	218,812	225,819
	1931	261,130	254,256	250,675	252,710
Newspaper and Periodical.....					
	1933	106,223	107,530	111,188	113,460
	1931	121,063	119,367	118,324	119,965
Book and Commercial.....					
	1933	101,299	101,035	107,624	112,359
	1931	140,067	134,889	132,351	132,745

the peak year of 1929. Slight as it may seem, it is still definite upturn indication.

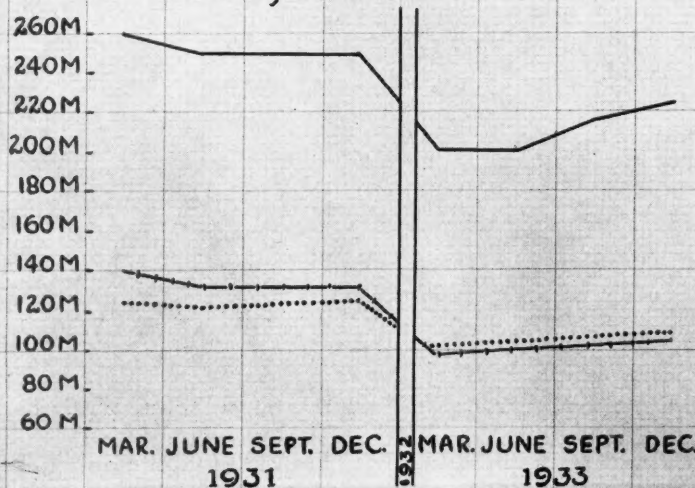
Of the number of books and pamphlets published in 1933—268,948,403—over 120,000 were books, of which 48 per cent were textbooks, 18 per cent were juveniles, 9 per cent fiction.

The Census Bureau takes the position that printing and publishing constitute a manufacturing industry. For years, however, it has failed to make a distinction between what is really the manufacturing end of the industry—printing—and the distribution end of the industry—publishing. For that reason, there are certain "lapses" in the figures which are confusing and raise doubts, thereby decreasing the value of the figures for statistical purposes.

The bureau has set up a fixed formula for gathering statistics from all industries so that the information may be consolidated in a comparable manner. While such consolidation may be desirable from the standpoint of the Government, it is of little value to the industries individually. And, too, of course, it becomes difficult to obtain the true picture in printing and publishing because of the fact that some publishers do their own printing, while others have it done under contract; some printers also have small publishing divisions of their business. The Bureau has made some headway in gathering separately the data of printing or publishing "done for/by others," and eventually may be able to give the divisions of the industries more data.

EMPLOYMENT OF WAGE EARNERS BY QUARTERS

— Printing & Publishing Industries Group
 Newspapers & Periodicals
 - - - Book & Job



Increasing employment tells the story of rising printing sales volume in graphic form

The Inland Printer for February, 1935

Here Are Shown Forms Used by Huge Concern in Routing
Work Through Its Plant, Without Serious Errors or Losses

3,000 Orders a Day Smoothly!

By EDWARD T. MILLER

Brrrr—the phone in the stockroom was unusually strident.

"Stockroom speakin'," came the voice of Jim, the foreman, over the wire.

"Say, Jim, y' cut that enamel stock yet for the candy-company job?"

"Nope."

"Well, then hold everything. They've changed size. Don't do anything till you hear from me. Send your order back."

"Okay, Bill."

As the two receivers clicked back on their hooks, Bill heaved a huge sigh, "Gosh a'mighty! I'm glad I caught that in time."

How many printers, how many times, have had just such "close calls," and, oh, how many have been too late! Reams of high-priced stock have been cut to working size, only to find the size specifications of an order changed at the last moment.

Dozens of systems for avoiding such a waste or spoilage have been devised by the printers. Doubtless they are all good and answer, quite satisfactorily, their individual requirements. THE INLAND PRINTER, ever alert for ideas that may be helpful to the printers who may not have satisfactory "practices" for putting orders through the plant, presents herewith some of the more helpful ideas and practices of an English firm, Kenrick & Jefferson, Limited, of West Bromwich, England.

The successful and systematic selling of its products was described interestingly by Amos Stote in the December issue of THE INLAND PRINTER. One of England's large and progressive printing concerns, with orders averaging 2,000 to 3,000 every day, K. & J. must have a comprehensive as well as workable system to keep so many orders, requiring a dozen or so processes, going through the plant smoothly.

Its forms indicate a realization on its part of the necessity of all "key persons," responsible for various processes through which an order is to pass, knowing beforehand of the presence in the plant of such an order and of the particular parts with which they are charged in orderly sequence.

This necessity is generally acknowledged in the larger American plants, where the "account operators," "service desks," and

The form is a complex layout with multiple sections. At the top left is the number '901001'. To its right are fields for 'Folder and Ledger', 'Customer's Order', and 'District'. Below these is a large central area with a 'K & J ADVISORY DEPARTMENT' stamp. The bottom half of the form is divided into several columns and rows. The leftmost column lists various printing processes: Art, Eng, Photo, Comp, Make, Press, Stylograph, Count, Ink, Case, Engraving, Cartridge, and Gasket. The next column is labeled 'PROGRESS' and contains a vertical list of 'Machines' and 'Punches'. To the right of this is a 'KEEP TYPE STANDING' section with checkboxes for 'We have Spool', 'We have Mould', 'We have Mould Stems', and 'We have Steel Stems'. Further right is a 'NUMBERING' section with a large empty space for handwritten numbers. At the bottom right, there are sections for 'ART - ENG - PHOTO - SYLVA - RS' and 'Sylva Printing Plates', each with sub-sections for 'Color', 'No.', 'Date all', and 'Date all'. The very bottom of the form is labeled 'BINDER AND CUTTER'.

Front of K. & J. Work Ticket, original being 10 by 16 inches. It is made up as a folder instead of the usual envelope. Back page provides spaces for additional instructions on the order concerned, while the center spread serves for the recording of time and cost summary, thus keeping all details together

production engineering play the important parts in putting an order through. However, in the medium-size and small establishments there is very often a lack of such coordinated information, which results in a consequent "jamming up of the works," much to the discomfiture of the manager, superintendent, foremen, and customer.

Sixty per cent of the smooth running of orders through a printing establishment of any kind depends upon thorough planning and preparation beforehand. "Be sure you are right, then go ahead," may be a trite saying, but it is as true of starting an order of printing through the shop as it is true of any other enterprise requiring coordination of diverse manufacturing functions.

K. & J. salesmen sell their manifold products from price tables which presuppose the processes and operations through which the order is to pass. When, therefore, the order is turned into the "operative" or "service" department, the "progress" it is destined to take shows on the face of it. The "ticket" is made up accordingly.

There are certain processes and operations that are distinctly *preparatory* and all must be accomplished before an order may be sent into the "works," as they say in England, for *production*. We refer to such preparatory things, of course, as the layout, artwork, engravings, electrotyping, hand and machine composition, proofing, and the like, whether all be done in the same plant or purchased on the outside.

These preparatory processes are performed, generally speaking, in the order in which we have enumerated them. For that reason the "Work Ticket," which is the backbone of K. & J.'s system, may be passed from one department to another as the work progresses without the order encountering delay. Again, generally speaking, the work on an order in one preparatory department cannot well start until the work of the next-prior process or the department has been completed. When the artists have finished, the engravers may begin; when the engravers and the electrotypers have finished, the typographic or lithographic layout may proceed; when the layouts are made, composition ensues.

On the K. & J. Work Ticket there is one distinctive feature worthy of special mention—ample space in which each department records the time it sends the ticket forward and to what department. This, in connection with the "Progress of Work" system, to which further reference will be

made later on, assists materially in keeping control over the daily flow of the 2,000 to 3,000 tickets. Furthermore, it is characteristic of the K. & J. Work Ticket that the departments are required to register on it as it passes through much information necessary to an afterview of the work and to the location of tools, dies, engravings, and the like, either furnished or required in the performance of the order.

At every turn, responsibility is fixed for accomplishment of things regarded as vital not only to the system but to the orderly progress of the work. Spaces are provided

ment allows for each department, if it so desires, to record its time on the ticket while it and the work remains in its hands, leaving to the costing department the duty of summarizing and extending the costs.

Reference has been made to the *preparatory* processes and operations, as compared with *production*. Generally speaking, preparatory processes follow in *sequence*. In the same broad way, we may think of the productive processes as being carried on *simultaneously*. For example, while forms for an order are being locked up, the paper in the stock room may be cut to size and

This Paper Sheet duplicates top of Work Ticket and controls cutting of stock

on the Work Ticket, in the appropriate space allotments to departments, for initials of the persons charged with specific required things. For example, the certain "file copy" must be pinned to the Work Ticket and the person charged with that little task must initial the ticket in the correct space when the task is performed. The result is that, in an afterview or an analysis of the work, the progress of the work through the plant and the responsible persons through whose hands it has passed may be traced step by step.

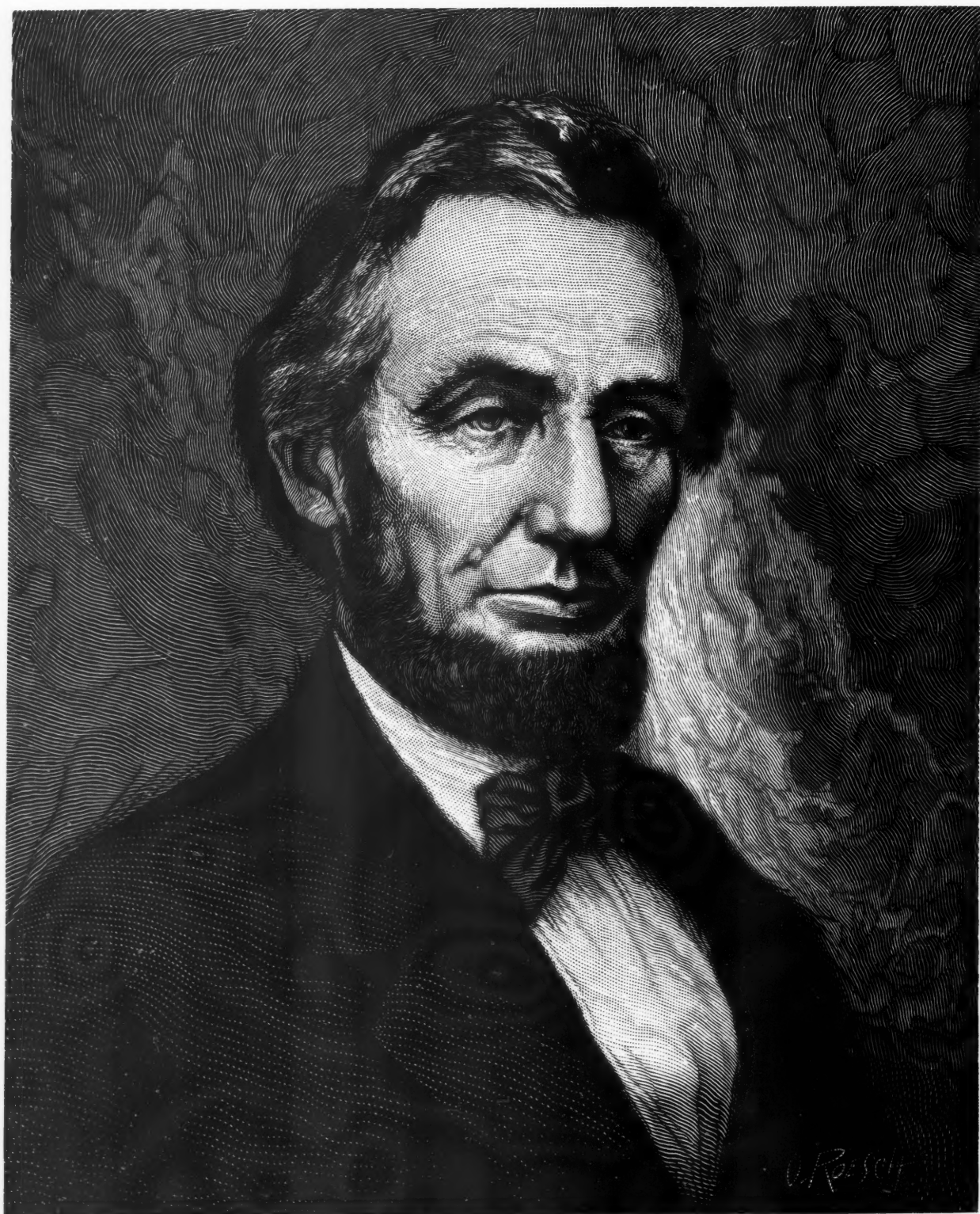
The Work Ticket is in the form of a folder of heavy manila card, 10 by 16 inches. The outside pages are for instructions, the inside pages for recording time and summarizing the costs. This arrange-

delivered to the pressroom. While the third and fourth signatures of a book may still be on the press, the first and second may be in the bindery, being folded.

In order that procedure of an order may not be interrupted, the K. & J. system provides for making, simultaneously with the Work Ticket, copies of four distinct forms, identical with that part of the Work Ticket which records order number; customer's name, number, and address; description of the order; and size and quality of the stock to be used. These forms are dispatched in three directions: The "Paper Sheet," as the principal one is called, goes to the stockroom's inventory clerk; two are "advices" to the salesman and the district office out of which he works; the fourth is kept in

desk, a clerk enters on an accumulating "Progress of Work Ticket," being numbered with the same numbers as the Work Tickets, the changes as are reported on the slips. From these Progress of Work Tickets

[illegible]



★ ★ ★ ★ Abraham Lincoln, "The Great Emancipator," whose birthday is February 12, as rendered in a woodcut by O. Roesch. This impression is made from a line etching on copper, enlarged from the original woodcut, made and copyrighted by Catalogue Engraving Company, Chicago ★ ★ ★ ★

The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

Gives Birth to New Idea

To the Editor: Your December story about Beran and the old-timers was most interesting. Way back then the writer was a youngster who closely read the *Specimen Review* pages of THE INLAND PRINTER, and found inspiration in the good work done by Beran, Stutes, Brannon, others.

I started my apprenticeship after the rule-bending orgy had passed . . . my first favorite was DeVenne, closely followed by the Post, Plymouth, and Blanchard vogue. With these latter types, much brass rule was used for square-cornered and round-cornered borders.

The rule-bordering practice I had then cropped out again while I was in charge

ing along to the trade as a new note for 1935? Have used it only three times—on the standup announcement for the Hotel Ansley Rathskeller (the first time in the whole world so far as I know), on the back of our January calendar, and in a little magazine advertisement.

This came about through a sort of evolutionary process—the rules used in a very unique manner in THE INLAND PRINTER headings intrigued me. I tried an adaption of this idea in the borders for a catalog of the Atlanta Artists' Guild . . . later the "Serpentine" wriggled forth.

This stunt certainly is not a serious contribution to *ars typographica*, but it lends animation to the typographical scene—and it is a new trick for the typographical play-

Regarding Two-Way Alphabet

To the Editor: I was greatly interested in the two-way alphabet illustrated in the November issue of THE INLAND PRINTER. Upon first thought, it seems a happy and reasonable suggestion, and one is tempted to remark: "How simple! Why didn't someone think of that before?"

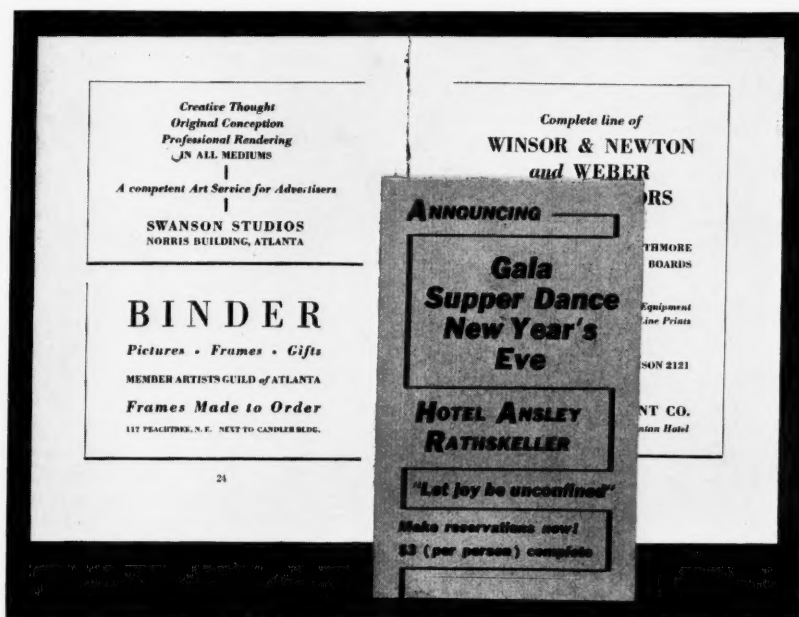
However, as one begins to study the idea, difficulties begin to loom. The more one studies the possibilities and uses of such an alphabet and such an arrangement, the more and greater become these difficulties, until they finally become so numerous and so well-nigh insurmountable that one turns away in disgust.

The alphabet itself, and also the system of reading, could easily be mastered—if we can conceive of blotting out all printed matter (and written matter) now existing, but when we gaze at the formidable array of improbabilities—if not impossibilities—that stand in the way, one is tempted to believe that Mahomet will have to come to the mountain.

For one thing, a word is learned by contour rather than by observing each individual letter, and therefore this new system would necessitate learning of what would amount to twice as many words—backward and forward, as we now know them. This itself would complicate, instead of facilitate, matters. Although in Hebrew one reads from right to left, he does not read from left to right *also*, nor do the Chinese read up and down the page.

In the next place, a great number of the ancient and valuable historic books and manuscripts could never be reproduced in this fantastic style, and their value would be lost—not to mention the multitudes of books and papers of modern times.

Thus typewritten matter, even though a machine could be constructed to work both ways, would become ragged at both edges, and present a more unsightly appearance than at present, while handwriting would become next to impossible. Granted that one could learn from childhood to write from left to right, and from right to left, back and forth, a new alphabet for writing would, of course, be necessary also, and there would be other difficulties. A pen is not constructed so that it will write by pushing, and either a different position



McArthur calls this rule idea "Serpentine." It keeps eyes wiggling along

of advertising and typography at the Barnhart Brothers & Spindler foundry in Chicago, where I was the perpetrator of some hundreds of rule designs shown in the B. B. & S. Catalog Number 25 (presswork, by the way, by THE INLAND PRINTER shop of those days on order given without one regret by the humble signer hereof.)

Just recently hit upon a use of rule that I believe is new. I will call this the "Serpentine." Do you consider this worth pass-

boys to conjure with. Easy to do—if the compositor will keep away from joining corners. Miter can be used.

If you are thumbs down—please keep the item out of the paper. I have customers who might desert me if the scheme were to meet with adverse criticism. I do not want to incur your wrath as did the last type design of my friend Oswald Cooper. —R. W. MCARTHUR, treasurer, Higgins-McArthur Company, Atlanta.

or a left-hand shift would be necessary at the end of each line.

And how would a person write a single word? Or a single sentence? Right, or left? One person might write the word "evil," another, "live" (same thing, only backward). One might write "rail," another would make it "liar." A teacher might ask a pupil to write the name of that which would be employed in making a machine go faster. And a bright pupil might write "lever"; another, equally bright, "revel." Both, of course, might produce the required acceleration, but the latter—especially in the case of an automobile—would end disastrously. Many other words read well the usual way, but, read from the other end, would mean something different.

Finally, I would add that the organs of the body require intervals of relaxation continually. If the system under discussion is intended to eliminate, or at least reduce, the small period of time required to transfer the line of vision from right to left of the column, to the extent that it accomplishes its purpose, just to that extent, also, it shortens the period of rest or relaxation which the eye receives in such transfer. This would increase eyestrain.

The heart, which thus beats continually, nevertheless rests a brief moment between systole and diastole, and vice versa; otherwise it would soon die—stop entirely—from sheer exhaustion.

There are many more obstacles that have occurred to me, which would have to be overcome in the continued application of this suggested alphabet and system of reading. The above ones illustrate some of the many obstructions in the path of promulgation. It is, indeed, interesting, but that is all.—ALEXANDER V. JENSEN, *Augustana Book Concern, Rock Island, Illinois.*

A COPY SUGGESTION

The Better Outlook

If you are looking ahead now and preparing for the speeding up of the business tempo, you may be interested in seeing what we have done for a large number of advertisers during a period when results were demanded without the extravagant expenditures.

Come and see . . . it may improve your outlook for the year 1935.

★

The E. F. Schmidt Company, Milwaukee, uses this copy as its ad in ad-club publication

Code Does Not Fix Prices

To the Editor: In your editorial in the January number, under the title, "The Code to Be," you say: "There are many indications that price fixing must go." As I read and understand the graphic arts code, it does not authorize price fixing, but rather cost establishment. Three methods are set up for ascertaining costs, either one of which may be used by the individual plant simply by complying with certain rules therein laid down.

A shop with its individual cost-accounting system may, after approval of that system by the national code authority, use such system in ascertaining its costs. Or it may use the economic-hourly rates and production standards in ascertaining its costs. Or it may use either of the approved catalogs current in the industry.

The code then provides that after the shop has elected which of the methods it will use, it may not thereafter sell its products below the costs so ascertained.

This is not price fixing, but cost ascertainment. The provision against selling below cost is necessary to prevent cut-throat competition, which was the bane of the industry prior to the adoption of the code, and which has not entirely disappeared from the picture, due to non-enforcement of the provision against selling below cost.

It is misleading to refer to such cost ascertainment as price fixing. Price fixing contemplates an agreement between two or more producers as to selling prices. The code does not undertake to authorize it.

The provision against selling below cost was and is necessary if the industry is not to strangle itself. With minimum hour rates established by the code, and maximum hours fixed by statute, if there were no inhibition against selling below cost we would be in worse condition than before the passage of the National Recovery Act and the adoption of a code under that Act. The industry must have some protection against that element that knows nothing of cost of production and that has flouted the code since its incipency.

If this provision against selling below cost is stricken from the code on the assumption that it is price fixing, then the whole structure falls, and the code becomes worthless to the industry.

With the prospect now that printing-plant operators will be compelled to contribute a fixed percentage of their payrolls to create a pension fund for employes and others, it becomes even more imperative that this provision against selling below cost should remain and be strictly enforced. It holds out the only hope for the life of the graphic arts industries.

It appears to me that you are doing the industry a serious injustice in interpreting

the code provision against selling below cost as "price fixing." The national code authority does not so recognize it, and it is doubtful if the N.R.A. will so interpret it. Why not let the language of the code speak for itself?—W. J. BUIE, *the Hughes-Buie Company, El Paso, Texas.*

EDITOR'S NOTE: In our mention of price fixing, we have had in mind factors in N.R.A. operation in general. It would be a physical impossibility to draw up prices for all printing which would be consistent with individual items—as in the case of nuts and bolts—since with few exceptions, no two are alike. However, if the code were enforced and/or lived up to, the price of many items is arbitrary by reason of two of the three conditions of pricing, and the third does not give the relatively few printers who operate approved cost systems carte blanche.

Beran Article Recalls Meeting

To the Editor: Your article for December in THE INLAND PRINTER concerning Beran recalled memories of yesteryear. His work then and through the years has given me a thrill, so I want to tell you why.

I worked for Hedstrom-Barry on Sherman Street, Chicago, next to Shepard's, 1902-1905. Billy Boehmer, later organizer for Number 16, and John M. Larking were our star comps. George Schuesler was a friend of Beran's, so he urged me to get a copy of "Beran, Some of His Work" for \$3.00, which I did in 1905. I have shown the book to friends since that time. When coming to the Coast late in 1905, I stopped off at Denver for an hour, went to Smith-Brooks, and met Beran.

The reproduction of "Directory and Year Book" on Page 53, December, 1934, issue, was reproduced in THE INLAND PRINTER about 1905-1906. Beran always was a wizard with rule. Smith-Brooks electros also helped him simulate hand-drawn designs.

Through the last thirty years, I have watched and worshiped at the typographers' shrine of Harry Anger, Walter Gress, Lewis Brannon, E. A. Frommader, and others too numerous to mention. I like to see you give credit to these artisans of the past who have always displayed more art and ingenuity than the majority of the moderns, who, in order to be modern, have to call in the artist letter-craftsmen.

You mentioned Melton. I will always remember your visit to his shop in Hollywood when you were here in 1930.

THE INLAND PRINTER cover, card, and letterhead display boards have returned from northern Pacific Coast Craftsmen's clubs; were before Citrus Belt—Riverside recently, and are now in San Diego.

Every issue of THE INLAND PRINTER gives a thrill by its well chosen and changing formats, as well as by the meaty, versatile, and all-inclusive material.—JOHN M. MURRAY, *instructor, Frank Wiggins Trade School, Los Angeles.*

The Inland Printer for February, 1935

Many Printers Now Use Patent Base to Reduce Pressroom Costs

Cuts Down Makeready Time

By ROBERT F.
SALADE



Both pre-register of metal printing plates and pre-makeready work to a large extent are possible with the proper use of any of the well known patented makes of the plate-mounting material. The single-color printing plates of all kinds may be handled to practically the same advantage as the process-color and the multi-color plates, and for short runs as well as for the long runs.

Standard makeready methods may be followed, ranging all the way from packing on the press to *interlays* to be placed between the plates and the base, and to the halftone overlays now in use.

Any of the various makes and styles of patent plate-mounting equipment, either sectional or the single units, thirty-six points square, can be utilized successfully as the solid bases for flat printing plates on all makes, sizes, and

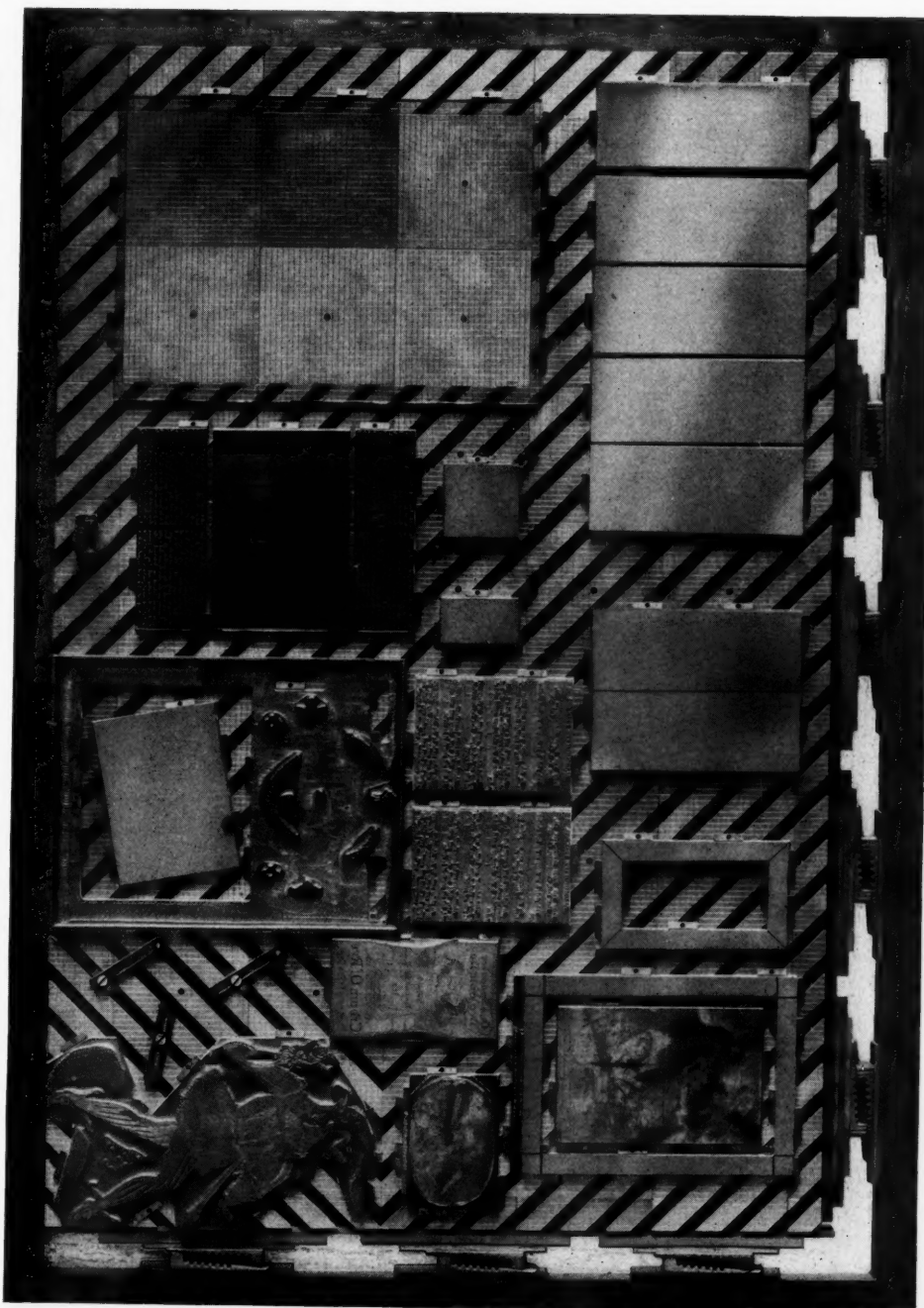
Form of Printing Machinery Company's Warnock Diagonal and Sterling Flat-Top blocks, made up to show the various lockups possible to fit many varying conditions which may arise in printing different kinds of relief units

varieties of flat-bed printing presses, including the platen machines. On rotary printing presses, a plate-mounting system is quite essential. The plate cylinders of every modern rotary press, in fact, are fitted permanently with patent plate-mounting equipment, designed for use with the curved printing plates. For the most part,

however, the technical information in this article applies to flat-bed presses.

It is important that every printer should realize that any original halftone plates and other photoengravings, copper or zinc,

may be worked, if desired, on a plate-mounting system just as well as regular electrotypes and nickeltypes duplicates of original color engravings, solid tint plates, and so on. The trend toward metal bases



for use with all kinds of metal printing plates is increasing constantly.

Patent plate-mounting equipment, with register hooks, can be used on the flat-bed presses in several different ways: In the first place, it may be made up in unit sections, to provide for the sizes of plates to be run; the open space or gutters between the several units filled in with metal furniture; the plates lined up for register and secured with the register hooks, then the whole form locked up in a chase for the press, as if it were a form of type. Another method is to make up one solid form of the base; lock it in a chase; then pre-register and mount the plates before sending the form to the press.

In like manner, large solid blocks of patent base are made up to the full inside measurements of a steel chase, and placed permanently in the chase. The system is known as a self-contained plate-mounting base, also as a "chase-base." Still another type of solid base is made up solid, without the usual chase, and it may be made to fit the full-size bed of either a cylinder or a platen press. Due mention is also given to sectional-block plate-mounting systems, which can be arranged to accommodate the type matter, the typographical numbering machines, the perforating rules, and so on, in the same form with mounted plates.

The following facts point the way to a more flexible use of plate-mounting equipment, and play vital parts in scientific pre-makeready methods: The present standard height of nearly all patented makes of the bases, the body of register hooks, sectional blocks and of self-contained plate-mounting equipment, is .759 inch. This height is generally used as a "mount" for electrotypes and nickeltypes of the standard height of eleven points, or .152 inch.

For this height of plates, however, the .759 inch height of base is "low," in that it allows approximately .007 inch of usable "space" between the plates and the base, in cases where it may be desired to have the .152 inch height of plates stand type-high or .918 inch. Yet this "low" base offers many advantages in makeready work. It even provides for the most important pre-makeready work, direct for the mounted plates and before the form is placed on the bed of a press.

In many instances, a form of mounted printing plates should not be precisely type-high for the best results in inking and also printing. The correct height depends not only on the kinds of plates to be worked, but also on the type of paper stock to be printed. On flat-bed cylinder presses, the

respective heights of the impression cylinder bearers and of the bed bearers also should be taken into consideration. Both the cylinder bearers and the bed bearers may have become worn.



Number 4 Standard-Jaw Hook for use with Warnock Diagonal Base. It has twenty-degree bevel for all ordinary mounting

The tools used by a modern printing pressman are: A pocket-size type-high gage, a plate-thickness testing gage, hand beveler, and a micrometer-caliper. With the type-high gage, the pressman can ascertain the height of bed bearers on a cylinder press, also the height of a packed impression cylinder from the press bed. The plate-thickness gage will prove standard thicknesses or heights of both original printing plates and electrotypes.

The hand beveler is used to bevel odd-shaped plates that cannot be beveled by machine. It is useful in taking burrs off the bottom of plates. Quite often a pressman must notch a plate so as to obtain a certain margin. After the notch has been cut in the plate to accommodate the jaw of the hook, the pressman can bevel the plate.

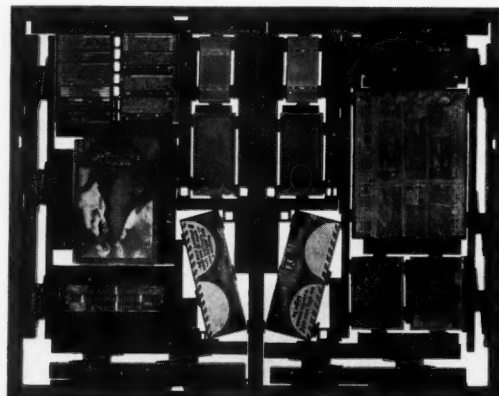
With easy settings and readings of the micrometer, the pressman can test height of the plate-mounting equipment used, also heights of the printing plates if desired, the thickness of the material to be used as interlays between the base and the plates, the thickness of papers for packing on the press, and the thickness of halftone overlays and so forth.

The mechanical advantage of the so-called "low" plate-mounting system, .759 inch high, when used to hold the printing plates of the standard .152-inch height, or eleven points, is indicated by the recognized fact that certain types of engraved or etched printing plates should be mounted very little lower by various degrees than normally type-high. The other types of plates thus may be mounted exactly type-high and, in some instances, slightly above type-high. For example, halftones with delicate vignetted edges should be mounted about .004 inch below type-high; any fine line engravings about .002 inch below type-high; process-color halftones having considerable highlight detail, about .003 inch below type-high; regular halftones and also line engravings, about .001 inch below type-high;

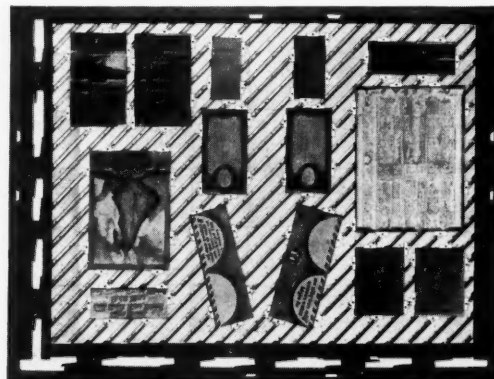
electrotypes of type-matter, exactly type-high; solid metal tint plates, especially those of large size, about .001 inch above type-high. Original multi-color plates, with solid areas and nickeltypes duplicates of these plates, should be exactly type-high.

On the basis of these figures, and when the flat-bed cylinder press to be used for the printing is in first-class mechanical condition, it is possible to standardize the kind and the amount of packing for the impression cylinder, also the thicknesses of overlays for the various heights of the plates, as, for example, the known thickness of an overlay for a halftone that has vignetted edges.

By means of paper or thin metal interlays, each of the required thickness, placed between the plates and the base, it is a comparatively simple procedure to raise each plate precisely to the predetermined height for printing. Printing plates which may not be quite level near any edge or corner can be leveled accurately with the aid of a paper interlay treated with a small portion of makeready. In cases where a pressman may not be in favor of the idea of placing interlays between plates and the base, it is an easy matter to raise the base and plates to type-high, merely by placing



Top photo shows form locked old way, with many parts, each a hindrance to speedy register. Bottom photo shows the same units on diagonal patent base. Lockup is rapid and register is permanent



The Inland Printer for February, 1935

a sheet of hard paper of the necessary thickness underneath the whole base on the bed of the press. This same method may be followed to raise a base and plates above type-high, if desired for any reason.

The usual standard height of original halftone plates, zinc etchings, and of other photoengravings is .065 of an inch, or sixteen-gage. By having any of these original plates backed up with lead or zinc, like flat electrotypes, the usual height of the backing being about .090 inch, it is practicable to attach and register them on a plate-mounting system of the .759 inch height—the same as used for eleven-point electrotypes. In cases where original halftones or other photoengravings are backed up in this manner, the edges of backed plates should be beveled to twenty degrees, the same as on all kinds of flat electrotypes which are to be worked on any patent plate-mounting equipment. The twenty-degree bevel on the edges of the plates is considered to be standard for use with nearly all makes of regular hooks and catches. For flush-edged or narrow-margin plate-mounting requirements, the beveled edges of plates may be undercut or trimmed and the straight sides undercut for the reception of small, narrow-margin hooks.

To take care of the direct mounting of original sixteen-gage halftones and any other photoengravings, several different varieties of sectional-block plate-mounting systems, with special types of register hooks, are manufactured in the height of .853 inch. This height of base does not permit the insertion of any interlays between top of the patent base and the original plates, as the total height of the base and mounted original plates amounts to exactly type-high. This height of plate-mounting equipment is not advantageous in cases where it is desirable to have certain original halftones, fine line engravings, or other originals mounted slightly below type-high, or where thin paper makeready interlays between base and plates may be desired.

Therefore, the more flexible method of having original plates backed up with lead or zinc to the height of .155 inch, and having these plates mounted on patent base of the popular .759 inch height, is recommended for general practice, because these heights allow approximately .004

of course, be worked on any plate-mounting system of the .759 inch height.

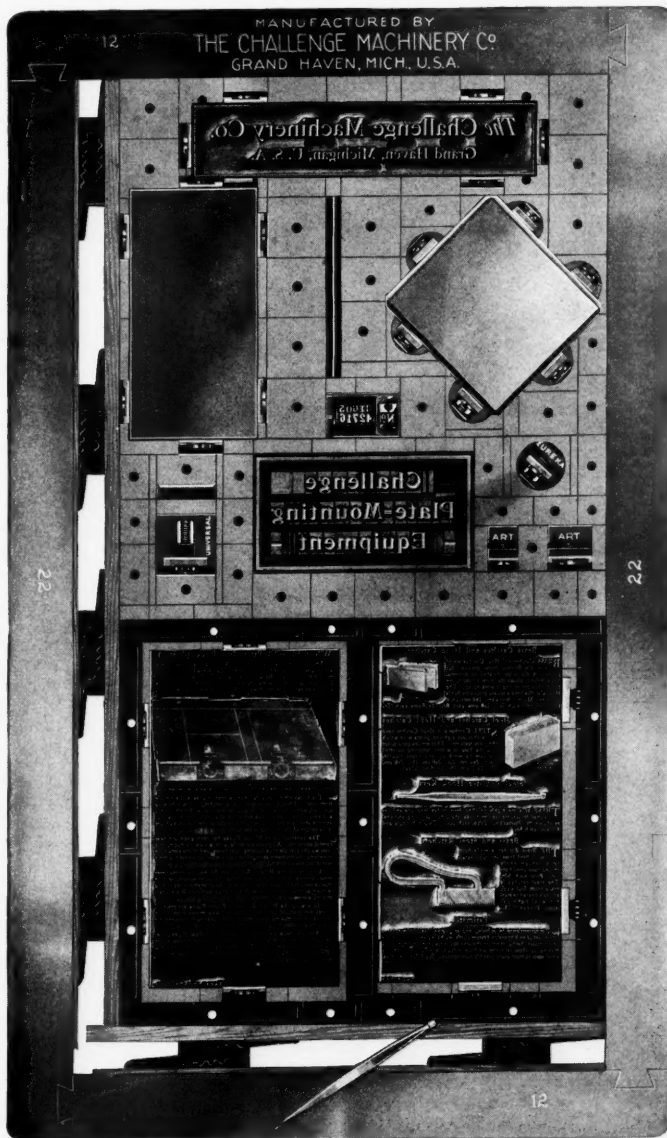
With the constant use of metal plate-mounting equipment in a printing plant, it is possible for pressmen to follow definite rules for pre-register of all kinds of printing plates and for the pre-makeready work. Quite naturally, the pressmen become familiar with the standard heights of the plate-mounting systems, electrotypes, and original plates; likewise with the heights of bed bearers and the impression cylinder bearers on each flat-bed cylinder press in the plant.

Just as compositors and imposition men think in the terms of the American type-point system, trained pressmen think of plate-mounting and makeready work in adjustments based on units of one one-thousandth portion of an inch. Knowing the heights of base and plates, the pressmen can place a standardized kind and amount of packing on each press and, for halftone printing, can prepare halftone overlays of standard heights, all in accordance with the known height of each plate.

As a matter of fact, only a limited amount of makeready work may be essential when new printing plates are mounted and registered accurately on the self-contained plate-mounting system, with or without use of a chase. Where halftone overlays are required for a form, they may be made and held ready for the press, even before the halftone plates are sent to the imposition table. The necessary proof sheets for making the overlays may be taken from the plates, either on a cylinder proof

press or a platen press. This practice may be followed for either mechanical chalk relief overlays or hand-cut overlays.

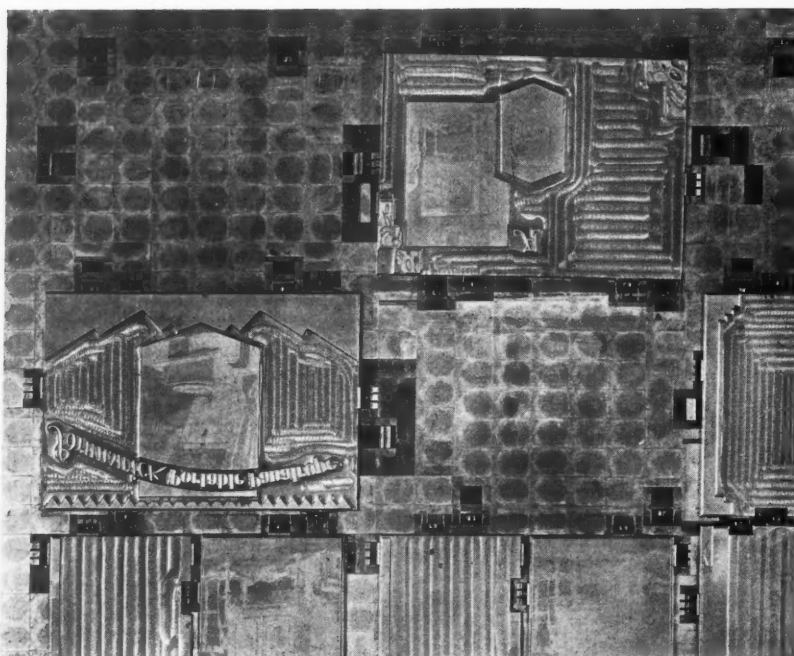
This pre-makeready work includes testing the thickness or height of each completed overlay with a micrometer-caliper. Those which may be found slightly "low" in relation to the known height of the mounted plates they are to work with on the press, can be "backed-up" with sheets of thin, hard paper to the desired heights.



Challenge sectional blocks, with Art Register Hooks, showing how easily close fit to type and rule may be obtained in the same form

inch of "space" between the base and the plates, compared with type-high, so that certain plates may be mounted slightly below type-high and, if necessary, thin paper interlays could be inserted between the base and the backed-up original plates.

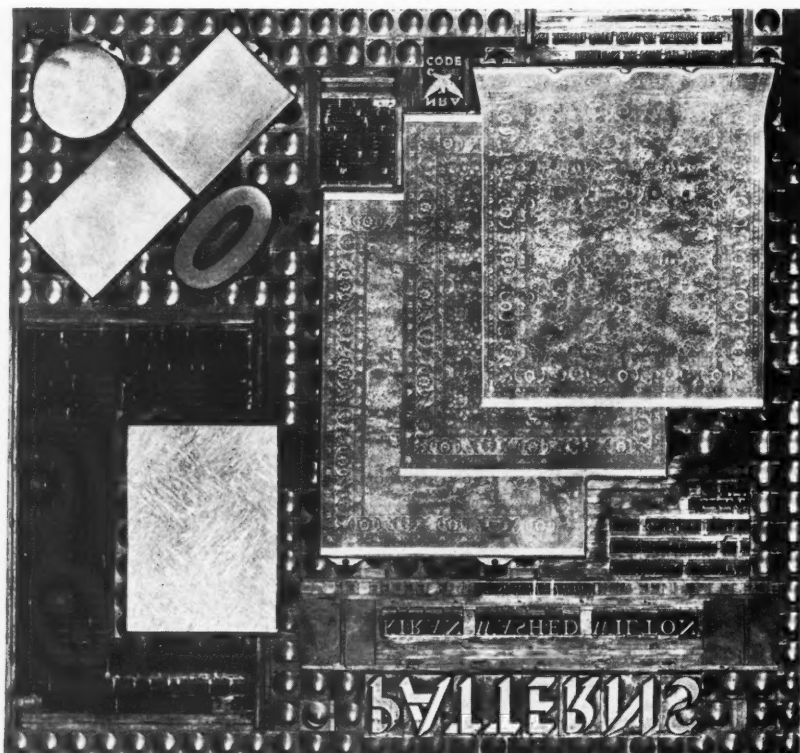
On special order to photoengravers, it is possible to have original halftone plates made of copper or other suitable metal to the height of eleven-points or .152 inch. Original plates of this special height can,



Rosenow Company, Chicago, uses monotype giant-caster base with square hooks

Pre-register of printing plates on the plate-mounting systems may be accomplished by several different processes. Where the plant possesses a lineup-and-register table, forms of various kinds of single-color plates are first placed on the

base in as near the correct positions as possible, and if interlays are to be used, they are inserted in the proper positions. The plates are firmly attached with the register hooks. Then the form is put on a press and register sheets are printed from it, in



Part of chase showing combination of M. & L. single units, thirty-six points square, and type. The units are bored in centers with holes to take either of two kinds of hooks

black ink. It is well to have two or three of the printed sheets, in case of spoilage.

One sheet is tested for the printed positions of plates on the lineup-and-register table. Penciled horizontal and vertical lines on the sheet indicate correct or incorrect positions of plates. By means of the penciled lines, the plates can be moved into the right positions.

The same procedure is followed for forms of key-plates for halftone process-color and multi-color work. When forms of key-plates have been registered, a small quantity of press proofs of the form is printed on the stock to be run, these sheets to be used in testing register of the successive color forms, but not ordinarily for pre-register of these forms.

One of the most successful methods of pre-registering forms of color plates on plate-mounting equipment is with the use of a sheet of transparent gelatin containing a press impression of the key-form in black ink. The wet printing on the gelatin sheet may be dusted with green bronze powder, to help in drying the ink and to make the printed impression appear more opaque. The gelatin sheet may be as thick as .010 inch, and an impression of the key-form can be printed on it without any damage to the plates. After the sheet has been used in registering one or more forms of color plates for a job, large or small, the ink and bronze powder on it may be easily wiped off with a soft cloth saturated with benzine, then the same sheet can be used for another run.

The pressman or imposition man lays the printed sheet of gelatin on each form of color plates which are to be pre-registered with the key-form (this form having been put aside, of course). It is an easy matter to look through the transparent gelatin sheet and to study the engraved detail and position of each color plate. Gradually, each plate is moved into accurate register with the printed impression of the corresponding key-plate on the gelatin sheet. After all the plates in each form have been registered and held firmly with register hooks, final tests for complete register are made with the aid of the gelatin sheet. In the case of a four-color run, for example, the same printed gelatin sheet can be used to pre-register each of the three successive forms of color plates with the form of key-plates.

No pre-register method is absolutely perfect. When each of the color forms is placed on a press and tested for register with the printed sheets of the key-form, it is likely that some corrections in positions will be necessary. On large runs of process or multi-color work, it is a good plan to first print several hundred "blind" impressions (without ink) on the surface

of the packing on the press, of each color form; then, to test the register of the plates, on proof sheets of the key form. As a result of the test impressions, both the color plates and halftone overlays may have moved slightly out of their set positions. Essential corrections then can be made before actual printing starts.

The single-unit plate-mounting quads mentioned at the start of this article were introduced to the trade within recent weeks. Made in thirty-six-point units, the centers are bored for use with either Sterling or Blatchford hooks. Actually, the units are the old "toggle hook" base cut into units.

Also coming in for more attention all the time is monotype giant-caster furniture, cast .759-inch high, same as patent base. It can be used for mounting the patent-base electros in combination with the square register hooks, and, like the single-units mentioned above, makes simple a square lockup with single lines of type when this is desired.

The economy and general improvement in production and quality which proper use of patent base makes possible indicates that its use, in one form or another, will grow. It is with this realization that THE INLAND PRINTER is proud to again serve the letterpress industry by making this valuable information available.

★ ★

Urges More Advertising

The biggest need of modern business, according to Roger Babson, an economist, writing in the Boston *Transcript*, is new buyers. He adds that business men cannot afford to overlook the fact that 6,000 new buyers come into the market every twenty-four hours. Business, he said, can succeed only to the extent it seeks this trade.

"That is one reason why advertising should be continuous," he declared. "And another is that advertising is like a nail. It cannot be driven home at one blow; it must be hammered home with a succession of blows."

He declared that gain in advertising volume for newspapers, magazines, and radio is proof in itself that business is improving, and monthly lineage reports are an excellent indicator of current business conditions. Business men, he says, are apt to forget that advertising should not be measured by current sales, but by anticipations of future business it can produce.

Shortsightedness in this regard has thus deprived business of one of its best means of ironing out the humps and bumps in sales totals, he continues. It is his belief that the profit position of large corporations, which kept up their advertising during the depression, will be the best object lesson to smaller firms in the future.

Save "Made" Ornaments

Urges keeping of all hand-cut decorators in sorts case for future use; finds it saves him time and type

By GEORGE HARVEY PETTY

Every now and then, you find yourself in the need of an ornament of some sort. You pause in your work. You scratch your head and frown. Perhaps Paul over in the next alley notices it and sends over a challenge, "Come on, pull out; if you can't do it, I'll call in the errand boy to help you out." Or, more exasperating, he does not say a word, but comes over quietly and lays down a piece of paper and a pencil.

But, with all that aside, there are times when you are up against it. Mentally you go over every ornament in the shop. Not one will fit the job. Then, if the shop has one, you resort to the specimen book. Carefully you check everything in it. And still nothing appears to relieve your immediate want. Then you ask one of the other fellows who has worked in the shop across the street if there might be something there that you might borrow. He thinks deeply and at last shakes his head.

Perplexed further, you go over to the rack containing all the ornaments in the plant and study what is there. At last you come to the conclusion that there is but one thing to do: manufacture something of your own design.

Of course, the saw is a part of the regular equipment; so is a vise and a file for metal. A knife is one of the handiest things a printer can carry in his apron pocket. It doesn't have to be sharp; in fact, if it is, it won't stay that way long, because you're going to hack metal with it. A good set of engraver's tools completes the equipment.

With them you can many times make something really good. The examples here given were all done in the shop in which I work, and are only representative of what may be done. You can add to them as ingenuity permits and need prescribes.

Not long ago I needed an ornamental crest, featuring the letter "P." For several minutes I was stumped. Then, all at once, I got the idea shown in Figure 1. It is made



Figure 1

up of monotype units Nos. 559 and 560, trimmed at right, left, and bottom, and

mortised so as to permit the letter to be placed therein. All work was done on the saw. A few minutes, but an artist's bill was saved on the cost of that order.

An ornament was badly needed to set off a series of figures. Nothing in the plant would fit. So a number of American Type Founders Border Units 627 were simply cut in two, used and run in color. In the

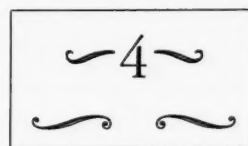


Figure 2

finished piece, it looks much better. It is shown in Figure 2.

A booklet came through the shop. It was a small one and the type was well leaded. It consisted of several items, separated by an ornamental dash. Anything would do for that. Still nothing looked *right*. So it was necessary to make something new. The result is Figure 3. It is made up of Ameri-



Figure 3

can Type Founders Border Unit 632 cut in two. Simple, isn't it?

A four-page prospectus presenting the wares of a paper company called for a break between items. The matter was run in so as to make one paragraph. The type used here was eighteen-point Kabel Light.



Figure 4

Monotype Unit 719 was too fancy and too heavy. So it had to be toned down considerably. The set of engraver's tools came in handy. The result is Figure 4.

Once in a while you will have occasion to use a fancy dash. The plain, straight lines will not do. So you have to resort to something else. The middle line (Figure 5) illustrates this well. The dash used is a size smaller lower-case "l" justified at top and bottom with the shoulder on the type.

Ned's Car— This Old Man— OLD MAN—

Figure 5

The bottom line represents another case. It is a size smaller cap "I," with opposite serifs, top and bottom, clipped off, and the resultant dash justified in the same manner as the first. Likewise, you sometimes need a dash that is plain. But nothing in

Nowadays you will find a great many "spots" used. Most of them are simply periods of the same type turned sideways and justified properly. But often, as in the case of Kabel Bold type, the periods that come with it are not round. Sometimes, also, in other types they may be too light or too heavy. The spot used in Figure 7 is a twenty-four-point Cooper Black period with thirty-six-point Kabel Bold type.

Another booklet came through the shop. It was a large one. There were perhaps a dozen initial letters in it, and all appearing under the same type of heading. The only color was the ornament used alongside the initial to give it a better appearance. The finished form is shown in Figure 8. The dingbat is Monotype Border Unit 1,259 cut apart and justified.

Printing Must Represent You

Each piece you send out should have a relationship in appearance to all printed advertising you have sent out.

There should be a uniformity—a design identity—about all your printed advertising . . . a distinctive individuality that will make the reader realize it is a companion piece of all your other advertising.

Advertising is successful only if it is remembered because rarely, if ever, will one piece of advertising make a sale . . . it takes a succession of mental impressions to build up a "Buyer consciousness" in the minds of your prospects. If you send out totally different and unrelated printed matter, you lose the valuable ingredient known to advertising men as "memory value."

BLADES ADVERTISING COMPANY · INDIANAPOLIS

236-238 CIRCLE TOWER



Figure 6

the shop is heavy enough. The type used is Kabel Extrabold. A size smaller cap "I" cut to the proper width and justified as before does the trick (as shown in the top line of this group).

It may completely stump some as to how these cut units can be arrived at. Get the proofs of possible ornaments or consult your type-specimen books. Then lay a piece of white paper over the ornament at various angles. You will be surprised at the ease with which you can find units that will fit better than the entire piece. Monotype ornaments or any cast in your own

Select any of the big national advertisers who have achieved outstanding leadership in their respective fields and you will find that wherever you pick up a piece of their printed literature or advertising matter, you can at once recognize it as coming from that particular firm because there is a resemblance—family relationship—familiarity—about it that you recognize on sight the same as you do an old friend or an acquaintance frequently seen.

Make it a rule right now that your advertising man and your printer understand that there must be a "design identity" for every piece of printing they plan and produce for you. It won't cost any more, and it is one of the vital and important secrets of selling.—BRAMWORDS, of *The Bramwood Press, Indianapolis*.

QUINLAN · INDIANA

Figure 7

A few months ago, I was working on a letterhead for an advertising concern. It was a new outfit in town and, of course, something striking and new was wanted. Garamond type was chosen. All went well until the dingbat that was to go on either side of the address line was arrived at. What was to fit? The various schemes were tried out. Nothing would work. So the right and left units of the American Type Founders Interrelating Border 48 of the twenty-four-point size were cut in two as shown (Figure 6) and used. (Two letterheads were set on this order; the customer chose the other one!)

shop may be cut up and very little loss will result. Keep such units after they have been used; they can be used again.

Not many shops will permit cutting up foundry pieces. Once cut they are done for until replaced. But occasionally the order justifies such a procedure. When the run is finished, you don't have to throw away the cut pieces simply because they no longer are the same as the rest of the font. Save them. Have a special case set aside where you can look for them as needed.

Whenever you are stumped again, you can go to it and almost always you will find something that will fit.

★ ★ Makes Use of Color Series

I have been following closely the current articles on color which have been running in *THE INLAND PRINTER*. You will see by the enclosed new folder that I have made use of the idea of using a "fifty" red, as described in a recent issue. The effect is striking, and all of the comments that I have heard on this new folder invariably praise the unique tone of red.

For practical value to advertising men, I believe *THE INLAND PRINTER* has them all beat. I read several such journals each month, and I find more useful information in *THE INLAND PRINTER* than in any of the others.—GAGE REX WAMSLEY, *Industrial Advertising, Chicago*.



SODIUM AMYTAL is the sodium salt of Amytal (iso-amyl ethyl barbituric acid) prepared in a highly purified and stable form. It is one of the most

Figure 8

Here Are Facts on Invisible Ink!

By D. H. DeMICHAELS

Two large Chicago printers disclose their findings after six months of intensive testing. Say the process is suited to use on letterpress



A little over a year ago, a new and mysterious advertising novelty appeared on the market. It was the "invisible ink" circular. Users intimated that it was a combination of printing (visible matter) and a photographic processing (invisible-until-wet portion). The single known producer gave no information in reply to any queries, merely sending his price list.

THE INLAND PRINTER (December issue, 1933) suggested that it was possible on a letterpress equipment, adding that information as to how it was done was not then available. During later months, inquiries poured in, but the best solution that could be offered was that it apparently was a stencil process, since the only known formulae for the ink was a liquid apparently unfitted for use with letterpress equipment.

For the first six months of 1934, use of the invisible-ink novelty was limited, due to the prices quoted by the sole distributor of such products, and limited facilities for producing similar pieces. In June, 1934, Charles J. Pollak, a well known Chicago printer, and Buckley, Dement and Company, a leading Chicago direct-mail producer, started issuing items in which they used the "invisible ink" feature.

No information could be obtained. Both firms had just taken up the process and neither wished to give out misinformation which might lead other printers into costly failures, and even damage. Unlike the first specimens of such matter to come on the market, the following months saw a wide variety of items coming from two plants—circulars, folders, booklets, blotters, newspaper tip-ins, and other items.

Both firms now disclosed that the invisible ink is being run on regular letterpress equipment. A prime essential is absolute cleanliness of press and plates, since dirt, chemicals, oil, and so forth, discolor the ink and make it permanently visible. While Buckley, Dement and Company thus far has printed only from rubber plates, both hand-cut and molded, Charles J. Pollak uses rubber plates, metal plates, and type.

Circular Metal Bridge Lamp
\$5 Value

Four Marvellous Gift Numbers Greatly Underpriced to Make New Friends
The Magic Price May Save You Loss

Solid Walnut Smokers' Stand
\$5 Value

Wet the Blue Circle for Magic Price
An Ideal Gift

Solid Walnut Magazine Rack
\$5 Value

Wet the Blue Circle for Magic Price
Quality Through and Through

Folding Serviette
\$5 Value

The Blue Circle Gives the Price of Every Item on This Page

Your Name Here
Address Here

Specimen newspaper page sent to stores to advertise magic circle, which can also be used as circular if desired. Tints are printed under items

As used in the Pollak plant, the ink is carried in a special tank fountain above the ink plate of the press, dripping through the valves at a rate set by the pressman. A special toweling sleeve is sewed around the roller and becomes impregnated with the ink. Neither composition nor rubber rollers will distribute the ink to the form satisfactorily, nor do ordinary mesh sleeves and similar devices appear to be satisfactory.

The ink in use will not run on any stocks which have been coated or surface-sized. It

works best on absorbent papers, such as mimeograph, blotting, newsprint, poster, bogus bristol, and similar stocks. The producer of the ink and the developer of the process being used by both printing firms, Dwight E. Love, states that he also has an invisible ink which will run on bonds and coated stock, but is keeping it off the market temporarily.

A special reflector, using high-wattage lamps, swings over the delivery board to provide heat to speed drying. The print

remains visible on the sheet until dry, a matter of some ten minutes. Even ventilation is necessary, as the ink throws off a vapor while running.

In the Buckley, Dement plant, until the experience was gained, this vapor did not receive special attention. It was found that it settled on the lower portion of the vertical press on which such items were run, gumming up moving parts and creating a

the use of the "mystery circle" paste-ins. The latter does not cause any difficulty in regard to postal regulations.

These "mystery circles" were produced for Carson's by Buckley, Dement and Company. The first run was 5,000,000 pieces, which are rapidly being used up by larger stores in every part of the country. Carson, Pirie, Scott and Company, Retail, made the first and only use of the device by a Chi-

"There is nothing unusual in our promotion of the idea," Thain states. "Invisible ink was kicking around town and was near to being 'lost,' and we merely commercialized a useful advertising novelty."

Another huge run, produced by Charles J. Pollak, was 1,000,000 pieces of a novelty for distribution to children, ordered by Butler Brothers, Chicago. This company is planning another edition of this item as

TWO GREAT WORKS of ART IN AERO-DYNAMIC DESIGN

Airstream DE SOTO Airflow



**DIP THIS SHEET IN
WATER and the Features of these cars will appear like Magic!**

TWO GREAT WORKS of ART IN AERO-DYNAMIC DESIGN

Airstream DE SOTO Airflow




**DIP THIS SHEET IN
WATER and the Features of these cars will appear like Magic!**

De Soto Dealer's Name
Address Here

Left, as the prospect receives the advertisement and, right, as it appears when the stock is moistened as instructed. Shown in color to more clearly bring up the hidden printing, which shows white on colored stock

friction hazard. This was not noticed until wear had gone so far as to require replacement of several parts.

Buckley, Dement, according to E. F. Scheuneman, found that a drip-tank fountain did not work out satisfactorily for it. Even distribution was not being obtained. As a result, the ink is now kept at the press in ordinary oil cans and the pressman runs the spout over the length of the roller sleeve as necessary to keep up quantity of ink.

The most widely known use of the invisible ink is the "mystery price" circles which are furnished by Carson, Pirie, Scott and Company, Wholesale, of Chicago, to its customers. The first to use it was Zahn's Department Store, Racine, Wisconsin, and this was reported in THE INLAND PRINTER. Ed Zahn and Jay Thompson of this company cooperated with R. J. Thain of Carson's in developing swatch paste-ins used by many department stores, and pioneered

cago store thus far. Other, similar price disks are to be produced during the coming months, and it is anticipated that it will be one of the outstanding merchandising stunts of the year, declares Thain.

Zahn reported 37 per cent better business at the mystery-price sale than at a special sale a year ago; and expects to use the device at regular intervals. Ed Zahn says he believes each additional appearance will be more effective than the one before, since more and more people will know how to "discover" the price.

Other stores which have used the disk, Thain says, reported greatly increased sales and much public interest in the novelty. He adds that another item, a die-cut novelty for the children, on the "enchanted land" theme, is now in preparation. No estimate of the size of the run necessary has been hazarded so far, but it is believed it will dwarf the order for the disks.

well as other devices using the invisible ink in the near future.

C. A. Windness, in charge of the retail promotion for Butler Brothers, says, "Our experience with invisible ink proves it to be of especial interest to the school children reached through our retail campaign."

Pollak has produced a number of other items for distribution by manufacturers of the products having their principal market among children, including school supplies, candy, and other merchandise. Christmas cards, folders, and circulars of various sorts were other things issued.

One of the company's biggest orders came from the Chrysler Corporation, which issued three pieces, on Chrysler, De Soto, and Plymouth autos. The Chrysler piece has the bridge construction of the body imprinted in the invisible ink, and emphasizes the air-stream construction and seating between axles. The Plymouth piece was

a straight announcement of the car, featuring the fact that road bumps were eliminated. The De Soto piece plays up both the air-stream and air-flow models, with the dealer's name being imprinted in invisible ink among other things. This is calculated to fix the dealer's name in the prospect's mind more firmly.

Both Pollak and Love emphasize that invisible-ink impressions must not overprint visible impression, since this would make such portions of the design permanently visible. Once the design dries after the imprinting, it remains hidden until the stock is dampened, when it reappears as a white print. For this reason, colored stock is used in producing such matter. After being dampened, the design again disappears when dry, but may be made visible again by another wetting. This can be done over and over again.

Pollak reports a satisfactory increase in business within recent months as a result of the novelty, all of it at profitable prices. He reports that no special procedures or devices are necessary, other than described here, and that the invisible ink can be run at regular press speeds. He is making an extensive investigation of rubber stereotypes, anticipating continued long runs, as a means of reducing duplicate-plate cost.

No difficulty has been experienced in combining rubber and metal in one form, he states, and describes his method of running rubber plates as follows: One sheet of tissue and three of cellulose tissue are all the packing used under tympan paper. After 1,000 impressions, one sheet of cellulose is taken out to compensate for swelling in the rubber. After 10,000 additional impressions, the remaining two sheets of cellulose tissue are removed to compensate for the maximum swelling, which will have occurred by that time, and the run is completed with only the one sheet of ordinary tissue under the tympan. Should the type begin to thicken before that many impressions, the cellulose tissue can be removed, avoiding undue wear.

Buckley, Dement confines its invisible impressions to rubber plates, according to Scheuneman, to avoid any possible impression indentation, which might disclose the "secret" to the reader without wetting, and so detract from the novelty feature.

On January 8, 1935, came the first use of invisible ink on a newspaper press, running at regular press speeds. The Chicago *American* made a test run of some 10,000 four-page sheets, using invisible ink in a cartoon strip and an advertisement. Pollak and Love supervised the test, and report it was entirely successful. The specimens are now under consideration by the principal Hearst executives for possible use as a regular feature in newspapers of the chain.

Photo Rates as Real Art

Frontispiece is stirring specimen of artistic method of interpreting thoughts by photographic means

By HENRY LEWIS JOHNSON

The bow view of the U. S. S. Saratoga has much significance, besides being an unusual photo. Its first importance is its representation of a new era in illustrative photography. Photo prints have long been the basis for magazine and book illustration, but with specialization there is much modern photography which deals with ideas and emphasis more than pictorial presentation—"Illustrative Photography."

This month's frontispiece is one of the subjects included in a national selection and exhibit sponsored by the National Alliance of Art and Industry and Photographic Illustrators, Incorporated. As the exhibit consists of 250 photos, it may be considered a representative selection of illustrative photography as applied to all advertising and publicity purposes.

The newness of illustrative photography is in the essence or effect of illustration aided by advances in technical methods. Elimination of non-essential details and emphasis on lights and intensities of solids produce somewhat theatrical effects. Illustrative photography is dominating in its purpose and result. One critic has written: "The photo for promotion is essentially a camera product aimed at a given effect. It may no more represent a record of a literal fact than the artist's drawing, which in many cases it supersedes."

Exhibits of illustrative photography as held and to be held in various sections of

the country will provide opportunities for many engaged in the graphic arts and advertising to study the scope and effects in this field. Such exhibits have been held in New York City, Chicago, Cleveland, Toledo, Detroit, and Los Angeles. Coming displays are in San Francisco, February 10; in Pittsburgh, February 15; in Cincinnati, March 1; Ann Arbor, April 12; Holyoke College, May 1; Babson Institute, May 17.

Closely allied to illustrative photography are the advances in photographic equipment and technical processes under the fine leadership of the Eastman Kodak Company, Rochester, New York. This professional side of photography is represented by a special company publication, *Applied Photography*. "A magazine of noteworthy examples of photography as applied to major problems of industrial management and market development."

This magazine is a source book of examples showing how to use photography in business or technically. The current issue of *Applied Photography*, Number 11, has twenty-six pictures from the exhibit, and analytical comment.

In keeping with its professional subject matter, *Applied Photography* is in itself an inspiration to the technical worker, either as photographer, engraver, or as a printer. Each issue is devoted to some special phase of photography. *Applied Photography* invites readers to apply to the Eastman Kodak Company for information on any subject relating to the application of photography in advertising, sales, visual instruction, engineering, and research.

In its making, fine photography, skilful engraving, and superb presswork combine to give *Applied Photography* a high rating among graphic arts products of the United States. The magazine is produced by the same printer as the frontispiece, the John P. Smith Company, Incorporated, of Rochester, New York. The firm was established in 1878 and now is headed by Frank J. Smith, president of the United Typothetae of America. Milton G. Silver is vice-president, and Mark G. Goddard is treasurer of the company.

In its large industrial field, the John P. Smith Company, Incorporated, renders eminent service in printing which worthily reflects the high technical standards of its customers' products.

A COPY SUGGESTION

After all is said and done

AFTER ALL is said and done the job of a piece of printing is to prove to the reader's satisfaction that he just cannot get along without what you have to sell. Good copy, if read, will turn the trick; but only copy that is set attractively is read. Therefore, the better the look of the printing, the more business it will bring you from your prospects.

★

Globe Printing Company, Oshkosh, Wisconsin, features good typography in house-organ

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Amount of Reduction Is In Doubt

The following from a local newspaper advertisement intrigues me: "All goods at less than 50 per cent reduction."

I note that *THE INLAND PRINTER* in a recent issue divides "processes" on the "o." Was this an oversight, or do you have the courage to disregard the dictionary and divide words where they should be divided?—*California*.

Probably the writer of the advertisement meant to say that goods were being sold at less than they would be if reduced 50 per cent, which of course is to say "at more than 50 per cent reduction." Newspapers ought not to accept copy like that without conferring with the advertiser. Had this advertiser really said what he meant, he meant that none of his goods were reduced as much as 50 per cent.

Webster divides "proc-ess" for both the noun and verb. But British usage makes it easier by pronouncing the word with a long "o." Originally the accent was on the second syllable, which also made division simpler. The trouble with "proc-ess" is that "c" at the end of a word is hard, and it should be so, one would think, at the end of a cut-off syllable. It is the following "e" that gives it the soft sound in this word, and the temptation to break away from the dictionary and hook the "c" up with the "e" is strong. I would not kick up a rumpus over either division, so long as the practice was observed consistently, not "pro-cess" here and "proc-ess" there.

Roman Numerals Puzzle Him

I am puzzled by Roman numerals. Please tell me "how come" MCMXXXIV is read as 1934 in English.—*Nebraska*.

You have to group the letters correctly. The first "M" means 1,000. The "CM" is 900—a thousand less a hundred ("C"). The three "X's" stand for thirty, and the "IV" for four. It breaks up this way: M-CM-XXX-IV.

Incorrect Usage Irritates Him

It irks me to read "can not" for "cannot," "anyone" for "any one," "cafe" for "restaurant." "Café" is a French word; to print it correctly, the accent over the "e" is as necessary as any of the four letters in it. If printers are dead set against the use of accents, they should use some other word, such as "restaurant" or "coffee shop." Do you agree?—*Kansas*.

"Can not" and "any one" emphasize "not" and "one." Solidification of these expressions cuts their force down a bit. As to "cafe," neither "restaurant" nor "coffee shop" is an exact equivalent, in American usage. The appearance of the word in print without the French accent has given it many times, and not merely in fun, the pronunciation that fits the letters, one syllable, with long "a." Lack of accent types has played some mischievous tricks with our printing.

Capital Not Always Needed

Do you use a capital after a colon? Always, or when? I cannot seem to find a definite guide on this point.—*Wisconsin*.

Sometimes. Not always. It depends. If the colon simply stands as a sign meaning "Watch what's coming," the capital is not needed. An example: "I do not like these things: oysters with molasses, shoes that pinch, badly marked proofs." But when the colon marks a break before a new line of thought, a new sentence, use the capital; as, "I'm telling you this: Curfew shall not ring tonight."

Misspellings Are Inexcusable

These things I find in a small-town weekly: "The artists have done wonderful," the editor acknowledges receipt of a box of "misteltote," rain "interferred" with the attendance, all the efforts at "resuscitation" were unsuccessful. Kindly comment.—*Missouri*.

For anyone on whom comment would not be a waste of words, these exhibits carry their own comment. Such ignorance and carelessness are inexcusable. Faulty grammar is a blot, and mistakes in spelling words in ordinary use could be prevented through purchase of a dictionary. There simply isn't anything to be said for those who spoil the dignity of print with elementary errors such as these.

How Much Reader Should Know

Is it fair to expect a proofreader to know everything? If he did, would he not be something more than a proofreader? I let "Tn" pass on a proof, as symbol for tin. It was handwritten copy, and certainly looked like "Tn." I was bawled out for not correcting it to "Sn," which as I now know, stands for "stannum," meaning "tin." But I never did claim to be a chemist! I wonder if I should be?—*Louisiana*.

Huey Long should do something about this. No, a proofreader cannot be required to know chemistry, unless he specializes in that kind of work. But if the shop handles chemical matter regularly, the proofreader certainly will be expected to know where to look for information with which to check up. Prime responsibility rests, of course, with the editorial copy handlers.

A proofreader who passes a proof without query or without conference with the editorial department accepts responsibility for its correctness. Once he lets the proof go through, he has no alibi. Fortunate is the proofreader whose foreman will listen reasonably to reasonable questioning.

Marking Copy for Printer

I know one line under a word means that it is to be set in italic, two lines call for small caps, three lines for a capital, and a wavy line means that full-face is to be used. But suppose I wanted to indicate a word or several words should be set in bold-face italics—what would be the marking?—*Kansas*.

It's simple and common-sensy. Use one straight and one wavy line—the straight line "says" italic, the wavy one full-face. For clarity, wavy line goes below.

A COPY SUGGESTION

Presenting a True Picture

Every piece of printing you dispatch is an actual portrait of your organization. On it is based the opinion of the caliber of your firm and whether or not it is worthy of the customer's support. That is why the selection of your printer is so important. The quality of your message and the strength of the impression you make, will depend upon appropriateness and distinction of your advertising.

Then, there is the *pleasure* of using some nicely printed business helps.

★

E. C. O'Neil, of Kalispell, Montana, uses this idea on blotter house-organ to sell printing

When Should Ligatures be Used?

Is there a rule for the use of the ligatures "ct" and "st" that are made in some fonts? Should the ligatures be used wherever the two letters occur together, or only wherever the compositor thinks they look well?

In the fonts that have two forms of the letter "w" I have been particular to use the more ornate form whenever the letter begins a word. It seems to fit and look well there, while it is unduly conspicuous within a word. "R" sometimes has two forms, one plainly a final letter.

In the proof in which one form of a letter has been used throughout, I mark no changes; but I never allow a proof to go through with the two forms of a letter used hit-or-miss. Am I right?—*New York.*

These queries come from a skilled and veteran proofreader who, to be quite honest about it, probably knows more about such matters than I do, yet still seeks new knowledge and more improved methods of working. I think the views expressed in the letter are perfectly sound. Certainly, patchy work is never good work. If the "ct" and "st" ligatures are to be used at all, they should be used consistently and not just here and there. *Proofroom* would be glad to hear from specialists in this kind of printing, as to rules commonly observed.

Hyphen Used Incorrectly

My boss gave me a call for marking the hyphen out in this, "a well-known citizen." I am sure the hyphen is not needed, but am unable to argue it out to my own satisfaction. Can you help me out in this?—*Michigan.*

F. Horace Teall, who worked out the system of compounding used in the *Standard Dictionary*, boiled the thing down to three principles, of which the first is this: "All words should be separate when used in regular grammatical relation and construction, unless they are jointly applied in some arbitrary way." In "a well known citizen" you have a noun modified by an adjective, which is in turn modified by an adverb. The hyphen is not needed.

In "Anthony Adverse" you will find "tightly-barred windows," "faintly-pleased expression" and "naturally flowing conversation," "constantly fluctuating realm." This is typical of modern printing. The unhyphenated forms are correct. And the hyphenated ones are not—but it would have been better printing to use the hyphen in all such combinations, consistently, than to use it one way one time and the other way the next time.

Perhaps the system is to hyphenate on the even pages, use the two-word style on the odd. Or it may be that Hervey Allen hyphenates on Mondays, Wednesdays, and Fridays, but spares the hyphens on Tuesdays, Thursdays, and Saturdays—and on Sundays laughs at the pedantic jackasses that "worry" about compounding. This, of course, may not be quite fair to Allen, who probably doesn't fuss about it at all.



Hell-Box Harry Says—

By HAROLD M. BONE

The cleverest comps are those who make success go to their heads.

The metal-supply house that sells the best pigs is the one that brings home the bacon.

Now, if somebody only would invent a machine that would help the fly-off-of-the-handle type of comp to compose himself!

The proper place for slipsheets in bookwork is between covers.

The best electro salesman is the one who delivers his sales talk straight from the shoulder.

It goes against the grain for a paper manufacturer to extend credit to unreliable jobbers.

When a feeder backs up an order wrong, it usually throws production into reverse.

A cub reporter must boil his story down if he wants to keep out of hot water with his chief.

The signature in which a book publisher is most interested is the one on the dotted line of a contract.

*When cylinders are idle long,
Because of this or that,
It seems to help a lot to make
A printer's bankroll flat.*

But if great literary producers are to be exempt from the cares of compounding, all the more reason why all proofreaders should make a careful study and uniform practice of it.

Ringling Numbers Good Two Ways

When you put a ring around figures, that means "spell out," but what I want to know is if the rule works in reverse. If I put a ring around "forty-nine," would that be recognized as an order to change the spelled-out form to figures?—*West Virginia.*

Yes—but of course it would remove all possibility of the change not being made if you were to write in the margin "Use figures." I would rather, any time, explain in full what is wanted than to take chances if not sure, or run the risk that my marks might not be understood. It is the proofreader's business to clinch his corrections, make them "stick."

Reading to the Reader

After working for some time in a small shop, where everything was more or less free and easy, I am now employed as a copyholder in a larger shop, with promise of promotion if I make good. In this shop everything is done by strict rule, and the routine is fixed. I find I do not understand the technique of a copyholder's reading to his proofreader. Can you help me to get this clear in my mind?—*Tennessee.*

There is no absolute rule of practice; each shop, each desk in fact, has its own ways. But it is common practice for copyholders to read without any expression, in monotone, calling the punctuation and the type-details as they go along.

I do not altogether agree with the common belief that this is always the best way. When proofreader and copyholder understand each other and are used to working together, I think it is often possible for the copyholder to indicate punctuation clearly enough through vocal inflection: a certain tone and length of pause for a comma, another for a period. But, of course, this would not do at all where close and accurate check-up is to be made; in such work it is absolutely necessary to call the points.

In his excellent book, "Practical Proofreading," Albert H. Highton gives a first-rate example of copyholder's style, quite lengthy, but so helpful as to deserve the space needed for reproduction, at least in part. Here is how matter looked in type:

LINGERIE

A Frenchy word is "Lingerie." I saw it first in print.

The pictures all about it of its meaning gave a hint.

"A Sale of Dainty Lingerie," the mammoth store announced,

But nothing there suggested how the word should be pronounced.

I asked the Elevator Boy. The question seemed to pose.

And this is Highton's way of reproducing the copyholder's part in the handling of the proof:

L-i-n-g-e-r-i-e caps bold-faced centered. No indentions, all lines set flush except turnovers. Cap A frenchy one up word is lingerie one quote one up point. I saw it first in print point new line the pictures all about it of its meaning gave a hint point new line a sale of dainty lingerie four up four quote com the mammoth store announced com new line but nothing there suggested how the word should be pronounced point new line I asked the elevator boy two up point the question seemed to pose point new line.

The student should be warned against overdoing this monotone business. It is "stunty" to make too much of the pause for breath only. Some pauses and also some inflections will help. But the idea is to give the proofreader the whole story, one way or another. The copyholder is, for him, just another pair of eyes. He should try to find how he can best help the reader to avoid errors.

Editorial

Unemployment Compensation Coming?

A WIDESPREAD EFFORT is being made to inaugurate compensation for the unemployed. The legislatures of the Federal government and most of the states are considering bills to effectuate such social legislation. Since employers are to be taxed on their payrolls to provide the funds, all printing establishments throughout the country are affected vitally.

A system of unemployment compensation, the first in America, was established by the Dennison Manufacturing Company in 1916. Since that time thirty-one large concerns have inaugurated plans, of which eighteen are still in operation. So far, Wisconsin is the first and only state to enact a law making compensation for unemployment compulsory.

President Roosevelt has publicly declared that the Federal legislation for economic security will provide for unemployment compensation. The seventy-fourth Congress is already at work on it and forty-three state legislatures, meeting this year, will have before them the "American Plan" or some other plan for unemployment compensation.

The President also believes that unemployment compensation should be a coöperative Federal-state undertaking. By imposing a tax of 3 per cent to 5 per cent on payrolls of all employers, revenue would be raised from which material aid could be given to states to help provide for such compensation. Federal grants would be made where definite standards of payments and payment periods are set up by the states.

In addition to the Federal plan for such state aid, four state plans, including Wisconsin's, have been proposed since 1932, each having some differences in detail but bearing more or less similarity to the others. All touch on certain essentials, such as minimum number of employees covered, eligibility requirements, compensation rates and percentages, contributions and reserves by employer, contributions by employees, and types of reserve funds, whether state, industry, plant, or individual account.

The effort that will be made during the next few months to enact these laws leads THE INLAND PRINTER to point out the desirability of readers familiarizing themselves with the primary principles of unemployment compensation. Generally speaking, the plans provide that to be eligible for compensation, employees must have worked in the state for periods from thirteen to twenty-six weeks, in the service of their employers from two to eight weeks, and must have had an income at an annual rate of not over \$1,500 to \$2,000. All plans agree that the rate of compensation should not be in excess of fifty per cent of earnings and that the maximum a week should be from \$10 to \$15; that a normal number of weekly payments should be from one to sixteen, with a maximum covering of sixteen weeks. The minimum reserve an employee is from \$50 to \$65; the maximum from \$75 to \$100. In two of the plans, provision is made for contributions by employees.

It will require some time after the enactment of the laws for funds to accumulate. The vast army of present unemployed will not be eligible for compensation. How effective as a relief for future contingencies the plan will be depends largely on the administration of it.

Setting aside and placing large reserves under the jurisdiction of state or Federal bureaus creates temptations during emergencies to use the funds for other purposes, much as the gas tax in several states has been diverted from road building to other totally unrelated projects. This may be avoided largely if the business men who are so vitally interested be alert and diligent in helping to shape the legislation along proper lines.

Tomorrow's Code

Much travail and beating of drums accompanied the holding of hearings during January by N.R.A. officials on "price fixing" and employment conditions. Code authority members and code directors flocked to Washington to oppose possible attack on the complicated and often contradictory charter of "industrial freedom," as represented by some 500 codes.

The fireworks fizzled out generally when it was found that little, if any, change was contemplated in existing codes, *unless* Congress should decide to extend the present setup without change. For the most part, the information was sought to guide the writers of the bill that is expected to replace the existing National Industrial Recovery Act, which expires in June.

Graphic arts representatives strongly presented the view that their code did not attempt to fix prices, merely provided three means of determining costs, and prohibited selling below cost.

Some feel that the present Act will be extended; that Congress will not risk at this time the pressure by labor and other interests that such changes would arouse. There are others that feel a new law will result this year, because of the mistakes of the present setup, and because of a Congressional desire to give voters time, before the 1936 elections, to forget the battle which is sure to take place when the new law is considered.

The hedging statements of Government officials, labor, and industrial leaders prevent any definite forecast of what such a new law will contain. It is known, however, that labor will seek a shorter workweek, that industry will endeavor to maintain the status quo. Those who have read between the lines of talks by Donald Richberg and other N.R.A. leaders feel convinced that the new industrial law is written, that the hearings held during January are both smoke screen and a means of checking up on the temper of industry and the rules written into the new measure.

The "thou shalt nots" of the coming document, these men believe, will concern only such things as child labor, more-stringent maximum-hour rules, definite wage stabilization, and elimination of common trade abuses. "Price," in all its ramifications, will be taboo, as will the vast array of individual-industry regulations.

Where the blame for "non-coöperation" in the past lies is something that may never be determined. It is well known that code authorities have accused N.R.A. itself of "stalling" on court cases, while N.R.A. prefers to believe that insufficient evidence has been presented to warrant trial.

In keeping, comment has been made that the new law will see a new form of code authority—if code authorities exist then—which will be the opposite of present arrangements, in fact, a separation of offices of code officers and trade associations is

considered possible. If trade associations do not bring pressure to bear on Congress to maintain the present status, it is likely that such a change will be made. N.R.A. is said to be deeply impressed with the opposition present codes in almost all industries have met from those outside the associations.

The current Congress will be charged with writing a new industrial law. What will be in it depends greatly upon the pressure from various sources, and the information offered to individual members of Congress by their constituents. It is up to printing management to inform Congress of its problems and needs. Only then can it go forward confidently.

When Noses Are Counted

AN EASTERN advertising-research organization recently sent a questionnaire to printers, asking what features of printing-trade publications they prefer. An accompanying explanatory letter, after the suitable and customary apologies for having sent another questionnaire, says in part: "There's a desperate problem confronting the publisher of one of the leading magazines for printers. In order to save gray hairs, wrinkled brows, etc.,"

Many printers, after receiving such a questionnaire, like to count noses of printing-trade journals in the best manner of a "who done it" mystery thriller. Since the letter refers to "one of the leading magazines for printers," and since our slogan reads, "The Leading Business and Technical Journal of the World in the Printing and Allied Industries," some confusion might arise in the minds of those receiving it. For the benefit of those who like their mystery deductions, let us point out a few clues as to why the letter could not have been sent at the instance of THE INLAND PRINTER.

Those gray hairs and a wrinkled brow we could acknowledge as the natural fruit of more than fifty years of useful existence. On the other hand, the letter refers to "one of the leading magazines" (italics ours) whereas THE INLAND PRINTER is quite generally acknowledged to be the leading magazine for printers.

Then, according to the letter, "There's a desperate problem confronting the publisher. . . ." That lets us out. Problems we have, to be sure—but desperate problems are something else again. And so, gentle reader, we leave solution of the "one who done it" mystery in your hands with definite assurance that it was *not* THE INLAND PRINTER.

Righteousness in Labor Legislation

THE AMBIGUITY in Section 7a, now about to receive the attention of Congress, is sure to rally American printers around the standards of their labor policies. Neither the printing trades unions, the employers of union labor, nor the employers and employees who operate under the American plan of independent shop are suited with the present text of the section.

The unions have been disappointed that 7a did not force all establishments to unionize. Employers are dissatisfied with the contention, confusion, and indefiniteness surrounding labor relations. Non-union employees want more security and assurance in their constitutional right of individual contract.

Labor controversies are economically wasteful and react alike on wage-earner, employer, and public in losses to all. Whether or not 7a has been responsible for the prevalence of labor disturbances, it is certain that graphic arts industries want industrial peace. Furthermore, they most assuredly need it if they are to rise out of the slough of depression. If new labor legislation is required to assure such industrial peace, let it be framed in the spirit of fairness to every interest concerned.

In the printing trades in Great Britain, labor disturbances have been greatly diminished since the passage of the British Trades Disputes and Trade Union Act in 1927. Back of the act is a strong public opinion against labor disturbances. The act protects the workman in his right to work or stop working, and against intimidation and picketing. It prohibits general or sympathetic strikes and lockouts extending "beyond a single trade or industry," or if "designed or calculated to coerce the Government either directly or by inflicting hardship upon the community." It could be studied profitably by our legislators.

Labor unions are required to assume responsibility for their acts and labor boards are not permitted to compel bargaining of any type that might usurp the rights of independent employees or minority groups.

Employers and investors in American printing industries recognize the important part that skilled labor plays in our economic setup, and stand for a square deal to all artisans and craftsmen. Such a deal may be obtained much better over the conference table under benign laws than by disturbances engendered under misapprehension and misinterpretation of ambiguous laws. In the redrafting of our labor legislation, the graphic arts industries will fare better as a group and all its personnel be more prosperous if there be written into it the spirit of reason, justice, and righteousness.

Recruiting Our Personnel

THE AVERAGE annual death rate among printing craftsmen is said to be fourteen in every 1,000. In 1929, according to the Census of Manufacturers, an average of 281,119 men and women wage earners were regularly employed in the mechanical departments in printing and publishing industries as a group. Since that time, at the death rate mentioned, 19,670 of that group have died. It is probable and not at all unreasonable that another 19,000 have been lost from the rolls because of ill health, of age beyond practical usefulness, or of dropping out to enter other lines of business.

With the ranks of skilled workmen thinning so rapidly, the industry faces a shortage of competent help when business thus returns to normal volume. With only 213,777 wage earners employed in 1933, according to the Census, and few if any more in 1934, already it is widely reported that there is a dearth of efficient journeymen in most of the printing trades.

Apprenticeship training both in plant and school let down precipitately after 1929. The number of apprentices entering the industry since that time has been only a fraction of the number of skilled men and women that have been lost. The old methods of training apprentices in the plant are no longer in favor; apprentices from well established and competently conducted schools now have the preference and have long since justified school training as superior.

Yet, the dozen or so schools in America recognized and rated as training and graduating apprentices competent as beginning journeymen have not produced by many hundreds the number of competent persons required to fill the ranks.

It is undoubtedly one of the first duties of the industry to get back of the printing schools with finance and influence, with sound plans and principles of training, with adequate facilities and equipment, against the day when recruits will be needed.

Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

Pot-Mouth Test Will Clear This Up

Have made the test of pot mouthpiece using the mold body without cap or liners. Adjustment of legs of pot gives an even lockup with the mold body. When cap of mold and liners are applied to the body, and test is made as before, I get a strong print from mold cap on the mouthpiece and weak from the mold body. I thought I might shift the pot legs forward by both right and left pot-leg screws, but this did not appear to work out. There must be something else wrong. What can it be?

Remove mold and test face of cap and body with a straight edge. It is quite possible that the mold-cap guides are deflected back a trifle, which causes the test to give a strong impression from back of the cap. The average operator will not be able to correct such a condition, so that the mold should be sent to the agency for repairs.

Assembler-Star Clutch Slips

I am having considerable trouble assembling lines. It appears that the star does not always function, especially when I "pull out" for a short period. I have to watch the assembling of the line, as it will clog up the chute when I attempt to speed up. Please give me a line on how to get better results.

The first step will be to assemble, slowly at first, a number of characters by depressing any small-letter key deliberately and with a lapse of a few seconds between the strokes. Note particularly how the matrix is moved by the assembler star. If the star appears to hesitate in pushing the matrix, just place your left forefinger against the star wheel and note if it stops rotating easily, or if you have to push hard against it in order to cause it to stop turning. If it stops easily, the trouble is probably due to an oily star-wheel clutch, or a loose stud nut behind the clutch spring. The remedy is to remove the assembler.

Now, here is where I find difficulty in advising you, not knowing the machine or the model; where you take it off and place it on a table and unscrew the clutch nut, remove the star friction spring, and the disks or disk and friction pinion, as the case may be; clean all of these in gasoline and wipe dry. Clean the entire assembler apparatus free of oil and dust, as this is a mechanism that collects considerable dust and it is not easy to remove it without direct handling of the part.

In the assembling of the parts, if it is an old-style clutch disk and pinion, have the parts free of oil and thread the brass

disk tight to the stud, then apply the pinion, put on the spring and turn up the stud nut tight. If the newer style, have both disks free of oil and apply the other parts in order. When it is assembled, and the bearings are lubricated with distributor oil, test the assembling of matrices as before. This should end the trouble.

It would help if the assembler slide and brake were washed with gasoline, moving the slide to the left and right frequently during the operation. Place a cloth over the copy holder to take up excess fluid during the cleaning operation.

Irregularity in Face Sharpness

An operator submits slugs and galley proofs showing how the face of the slugs appeared to "go bad" in spots. Slugs will show broken faces for a while in one part of a galley, after a while this part of the slug will show a good sharp face and perhaps the broken face will appear again in another part of the slug, or the slugs will show sharp face throughout the entire line. The slug body continues good during the time; metal temperature normal, plunger clean, and working all right.

The condition described tallies with a case which came to our attention several years ago. It appeared that every suggestion tried failed to give relief. The idea occurred that perhaps some floating hindrance back of the mouthpiece might be

the cause of the trouble. The pot mouthpiece—old type with wedge—was removed and the metal pumped out by using the plunger with vigor. A number of broken drills were discharged with the metal.

While the mouthpiece was out, a small quantity of cottonseed oil was put into the throat and allowed to burn and smoke for a while, and finally the throat was flushed with liquid metal by a vigorous pumping action, by hand, with the plunger. The mouthpiece was applied, and when casting of slugs was again resumed, the trouble did not recur. Slugs were clean and sharp-faced. We suggest the removal of the mouthpiece and the exploring of the throat as described.

Vertical Alignment Irregular

I am sending a thirty-em and a sixteen-em slug having face cast from matrices from the same magazine; also lines cast having small n's and m's mixed and together, as suggested by you. Note that in the short lines there are no characters out of alignment. Have examined the mold keeper and find it tight against mold body. Locking studs and bushings are never without oil on their surfaces.

The proofs which I had pulled on a platen press for legibility show slight alignment irregularity on long lines, this is absent entirely on the shorter measure. In fact, I do not recollect having seen it appear on any short measures, such as we have. The trouble occurs only on long slugs. What do you suggest?

We believe that you will obtain relief by removing the spiral spring from the first elevator link, and stretching it about a quarter of an inch. To remove, disconnect the upper eyebolt from the first elevator slide, unscrew the cap from the link, and remove the spring. Measure it for length and stretch it no more than one-quarter inch. Replace it and then cast a number of thirty-em lines.

As a means of making a comparative test, we suggest that, before removing the spring, you obtain a full-length line, cast a few slugs, and take a proof. Observe if misalignment is present. Hold this line in the first elevator jaws and remove the spring as above described. Then when a test is made by casting, after the spring has been given increased stress, you will have the opportunity of comparing results.

Hand-Spacing Idea Suggested

I feel obligated to you—perhaps you can use this suggestion: In the letterspacing of six- and eight-point matter, take all thin spaces out at once in right hand and put them all in at once by bearing on right end of word to be spaced first and pulling to right slightly. I find this to be quite easy after having tried it a few times, and it is a great time saver.

We hardly agree to the above method. We believe that an operator can do better work by using three fingers of the left hand and by keeping assembling-elevator gate closed during the operation.

A COPY SUGGESTION

Call Us Early!

When you contemplate printing, call us before your plans are well matured. Permit us to sit in at the preliminaries. You will find our counsel valuable, both because of superior service and by reason of long experience, embracing every variety of general printing and also advertising literature. Should you wish to save time and money (and, perhaps, a headache or two), call us early.

★

The Joseph K. Arnold Company, Chicago, includes this on card sent with house-organ

47

RUBAIYAT OF OMAR KHAYYAM

The ASTRONOMER-POET of PERSIA

TRANSLATED INTO ENGLISH VERSE
BY EDWARD FITZGERALD
DECORATIONS BY JOYCE FRANCIS



EBENEZER BAYLIS & SON LTD
AT THE TRINITY PRESS
WORCESTER: ENGLAND
MCMXXXIV

Title pages of brochure, including seventy-five quatrains by the Persian poet, issued by the printer named in a limited edition. Original is 6¼ by 9¼ inches, with tops of pages deckled. Credits and signature red-orange; title, printer's mark in black



FOR SALE

Advertiser, punch-drunk from the pommeling of the past three years, was showing an increasing respect for potentiality. What was done yesterday is infinitely less important than what can be done tomorrow. It is better to win new honors than to rest on honors won. • Many advertising agencies can display effective samples of past work. We can present evidence as convincing as any. To prospective clients, however, we prefer to introduce—ourselves! They are our potentiality. In their minds are our future growth and the retention of our present success. They are, figuratively, what we sell. What they have done for Client X may have been sensational. The point is: What can they do for you? • Will you meet these men? One of them, if granted half an hour of your time, will speak competently for the other eleven.

JEROME B. GRAY & CO.

Advertising-Merchandising

TWELVE SOUTH TWELFTH, PHILADELPHIA
16 ARBOSTOR PLACE, BOSTON, MASS

The advertising agency named issued this striking mailing piece, black on white, 8½ by 11½ inches, to prospects for its services. The copy presents a viewpoint which many printers could adapt to good advantage in preparing their own printing

showing is helpful and informative. We know our readers will appreciate your offer to send copies.

COBB TYPESETTING COMPANY, Cincinnati.—There is only one thing about your big eight-page folder "Advance Showing" which we do not like. It is the solid panel in color under part of the type on the title page. The shape is not pleasing in relation to the type arrangement and, instead of fitting the design, it appears not a part of it, so a disturbing element. You might defend it as having been purposely made that way to compel attention, whereupon we would reply that there is enough about the page to do the trick without the introduction of such a discordant note. There is always the matter of effect *after* attention is secured. The miniatures of ads, grouped interestingly on the first spread

the brackets printed in blue at the sides of this group. Even so, it's a better letterhead than most printers have, to say nothing of business men in other lines.

ELMER W. MILLER, Cincinnati.—Your recent thermographed and die-cut folder to advertise those two services is a knockout. Cover stock, die-cut in the form of a book; the front is thermographed in gold to simulate fine gold tooling. As the book is pictured in perspective to show the three dimensions, it is noticeable, whether important or not, that the uprights of the type are not parallel with the sides of the book. The spread offers brief, informative copy on thermography, and two sample cards, one in dull ink, similar to copperplate engraving, the other in glossy ink, like embossed work. The back page carries sound copy to sell the better printed

TYPOGRAPHIC SERVICE COMPANY

DISTINCTIVE TRADE COMPOSITION

When we say "Distinctive Trade Composition" we mean just that, and nothing more. Specializing in setting type attractively, convincingly and understandingly we enjoy an enviable prestige that means much to us at

417 E. Pico

To add more character to our typography and come to your notice we have added a layout department, manned by a skilled craftsman who works with you and for you. His services are yours to command, always. Just dial

PR 5028



As Ben Bernie would say it—

UMBRA

'THE NEWEST AND THE BEST'

OF ALL THE TYPESA "SO 'ELP ME"

Small Doses of Our New

UMBRA Type

properly administered and your Printing Goes Mad.

PRINTING AND OFFICE SUPPLIES

The JOHNSTON Press Company

122-124 NORTH TOPEKA AVENUE
PHONE 2-5454 - Wichita, Kansas

Two impressive blotters which gain massive effect in small space issued by the printers named. The top one has color bands top and bottom in red. The bottom one used a red arrow over a buff panel, with top and right-hand side appearing in stock's white

with background in color, make a fine showing. Typography of these is of the highest order of excellence, while specimen lines of various types—all smart and up to date—are given good display on the double spread.

NEWARK PRINTING COMPANY, Newark, Delaware.—Your letterhead is of interesting, effective layout. Printing the letter "N" over the print of the press in blue to make an initial was not particularly happy, as the "N" is nearly lost, with the blue as strong as it is. Other positions for the cut would, we believe, be better; a suggestion being to place it above the type lines, in fact a good spot would be where its left side would be in line with the start of the second line of type, and the blue rule between the two type lines. The cut is a bit large for that, but is available from the foundry in a smaller size. Of course that shift might mean a shift in position of the slogan lines, which are now placed awkwardly. We certainly would recommend omitting

advertising. Printers' advertising of this type should convince your customers and prospects that you can serve them with the kind of work thus demonstrated.

CHARLES F. GRANT, Columbus, Ohio.—Your Hayden Press card has possibilities in effective informal layout. The main group, as arranged, is neither one thing nor another. The three lines lack form, not being centered on each other (which would be bad with the cut where it is) or arranged with any definite design plan, such as would be the case if they were, for instance, flush at one side—the right, of course. Here's our idea. Shift the silver panel with overprint monogram to right, so its left side will be in line with the end of the name line, of course in that line bringing the initial "T" and "he" close together. Now set the second and third lines of main group flush on right with name line, and also your own name below. This will provide a vertical flow line to create interest (and design), also better balance on the whole. There is not

enough space between the rule and name line below, so, if initial at top must tie in with rule at left, a larger initial should be used.

LARSON-DINGLE PRINTING COMPANY, Chicago.—"In Brief," for the American Academy of Art, is a gem, and you speak the truth, the whole truth, and nothing but the truth, when you say "The very feel of the booklet itself . . . stock . . . typography . . . presswork . . . binding . . . was designed to give a quick impression of the excellent school the A. A. A. is." Typography of text pages in chaste Garamond is sympathetically handled in so far as layout, margins, spacing, and so on, are concerned, and on white antique laid stock gives an effect that is altogether charming. The cover is a knockout. The simple title in Trafton is printed in black on a small silver label positioned near the top, and, on the bright blue stock, with the booklet tied with a blue cord (darker than the stock) a brilliant, striking effect results, so simple and dignified at the same time as to gratify the most conservative taste. In short, it has everything to make it register.

HIGGINS-McARTHUR COMPANY, of Atlanta.—You do swell work—a carload wouldn't offer the ghost of a chance for a kick. Without error, and as a rule without particular unusualness, there isn't much to be said about it. There is, of course, the distinctive Christmas cover of *Inspection News*, where fine use is made of thermography. Set in uncial caps, the name appears at top, with "Christmas 1934" in the same across the bottom. Extending from the one to the other in soft yellow tint is a representation of a piece of parchment frayed at the edges to give the effect of age. On it, words and music of "O Come, All Ye Faithful," are printed in colors and gold in the style of an early rubricated manuscript. Where the gold is used, which includes title and date lines in uncials, the printing is "raised" (or thermographed), and the feature adds materially to the appearance. So, after all, there was something unusual in what you sent, which means you, too, can seemingly deliver everything the "doctor" might order.

"SCREWY LOUIE GOES LITERARY," a brochure issued by Glendale Printers, Glendale, California, proves that these folks have real imagination and resourcefulness and know how to put both to good use. Louie, the hero of the story and the inspiration of the theme, was (to quote) "so cross-eyed he had to put his left-hand guide on the right side of the platen." But his brain was hunky dory. He could think. So between lifts, he evolved an advertising idea and presented it to the boss. And said Boss (so the Glendale story runs) exclaimed, "Good work, Louie! I wish we could afford to print it and send it out. But there's a depression on." With this clever attention-getter, the Glendale Printers carry the reader through to four pages of as effective typography as we've seen in a long time—the same general theme in four entirely different treatments. Has eight

IN *Typography* TO CREATE SALES THROUGH DIRECT MAIL

Having
SEVERAL TYPE
AND COLOR
TRUCKS

Only
AN ARRANGEMENT OF
TYPOGRAPHIC
ARTS

Balancing
WHICH SPACE AND
TYPOGRAPHIC
ARTS

Control
SEVERAL DISPLAY
AND COPY
TYPE

DON'T sit back with your fingers crossed and expect a miracle to happen. The days of hokus pokus and black magic are gone, for a time at least. If you wish to produce successful direct mail campaigns you must start from the bottom and build up. Employ engineers to do the job for you—typographic engineers who make blue points and complete plans before one stick of type is set up. Each piece of direct mail or any piece of printed salesmanship in order to be successful must be studied and analyzed in order to decide the typographic treatment to be utilized. It takes an organization with years of training, knowledge, and experience to make this important decision.

For years advertising men and women have given the utmost consideration to illustrations and copy, quite confident that when these two items were finished the whole job was done. Then they expected a miracle to happen. They expected to call in any one of a hundred printers or typographers and, after chiseling them down to the last penny, hand over the cost and copy and wait anxiously for the results on paper. The results in nine cases out of ten were complete failures . . . expensive illustrations and

high priced copy wasted . . . and above all the advertiser's money thrown to the four winds.

Successful advertising men and women know that beautiful illustrations won't do the whole job . . . they are important accessories. Likewise, they realize that flowery words alone can't ring the bell. Illustrations and copy must be combined into a complete presentation . . . commanding attention . . . achieving interest . . . creating desire . . . compelling action. That is our job, the job of a trained typographic organization, to produce typography which will create sales through direct mail.

When planning your next direct mail campaign, sending, or any piece of printed salesmanship, be sure to seek the services of a printing organization which employs the vast resources of "The Composing Room of New England," where they can obtain typographic engineering counsel, modern machinery and equipment, and a wide range of type faces, both domestic and imported. Uncover your fingers . . . leave a sigh of relief . . . you needn't wait for miracles if you turn your problems over to an organization trained in the fundamentals of distinctive typography.

Keeping
THEir TYPE
AND COLOR
TRUCKS

Proper
THEir TYPE
AND COLOR
TRUCKS

Obtaining
THEir TYPE
AND COLOR
TRUCKS

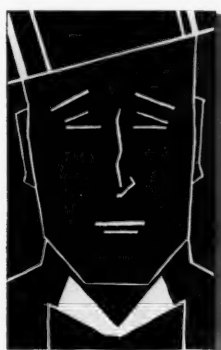
Complete
THEir TYPE
AND COLOR
TRUCKS

Machine Composition Company
FOUR SEVENTY ATLANTIC AVENUE BOSTON - MASSACHUSETTS

Spread of mailing piece (original 18 by 12 inches, fold ing to 9 by 12) issued by the well known house named. In black and red-orange on buff stock, the layout is as striking as the copy and is worth careful consideration

pages and cover, size 7 1/8 by 10 1/4 inches; color scheme, black and light green on yellow for cover—black, red, yellow, and silver on white for the inside. A fine piece of work! Only one criticism: type on Pages 1 and 2, thirty picas wide, could be a size larger.

MATTICK PRINTING COMPANY, of Chicago.—The more we look at your little envelope stuffer, "A Monday That Isn't Blue," the more we like it. Across a panel in blue at the right, wider at top than at bottom, appear the first four words. A smaller white triangle adjoins it at the left, like a shadow cast by the blue one, and on it is seen part of a calendar leaf, the Monday date being printed in red.



ADMIT BEARER

to the shops of the London Hosiery Company on any day to inspect the varied stocks of every article of male apparel. Courteous attention and willing service gladly given. Make a call at your convenience
THE LONDON HOSIERY COMPANY

Placard by Chiswick Polytechnic School of Printing, London, England

DECKLED FRENCH FOLDER

"FIND the man"

WHAT IS the best agency advertisement ever written? . . . Ask the question of a group of advertising men, and you would naturally find differences of opinion . . . But this much is certain; among the first advertisements mentioned would be one titled "Find the Man." . . . Although it is now over ten years since that copy first appeared, it continues to exert a marked influence in winning and holding business . . . Indeed, the central idea it expresses has long been the precept and the practice of all outstanding agencies . . . Today, more than ever, they hold fast to the belief that every truly adroit advertising campaign owes its success chiefly to the creative thought of some individual leader . . . In copy, as in art work and design, they know that back of deftness in mechanical detail, there must be, above all, a stirring imagination . . . With imagination must, of course, go ability to co-operate, and the intelligence to grasp the entire advertising plan . . . If such is sound reasoning as regards the agency, is it not also true of the typographer? . . . Perhaps here, too, it pays to find the man.

THEir WORK HAS RECEIVED MORE THAN CONVENTIONAL COMMENDATION, THAT IS BECAUSE THE PRINCIPALS OF THIS ORGANIZATION KURT H. VOLK-ING
DATA HAS ENCOURAGED TO CO-OPERATE NOT ONLY WITH THE PRODUCTION AND TYPE DEPARTMENT BUT WITH THE ART DEPARTMENT NEW YORK-PHILADELPHIA

Spread of deckled French folder, 19 by 12 1/2 inches, folding to 9 1/2 by 12 1/2 inches, showing why Kurt H. Volk is kept busy. Color is deep lavender. The title (not shown) states this is first of series on typographic service



for the finest printing
 BY THE LARGEST AND MOST VERSATILE PRINTING
 ESTABLISHMENT IN WESTERN PENNSYLVANIA
 Call FAirfax 6781
HERBICK & HELD PRINTING COMPANY
 1117-1131 Wollendale Street, N. E., Pittsburgh, Pa.

A seasonal motif in the copy in a seasonal color made this a distinctive mailing piece in letterhead size. In our reproduction, we have taken the liberty of splitting the piece into two colors, showing the turkey formed by periods in color to make this a little more definite

WITH
 THESE
**Interesting NEW
 TYPES**
 AT YOUR SERVICE

CENSORED
 By GEO. TAX

SAVE hand lettering, art work and engraving costs. Allow the saving to apply on good design and better engravings.

Instead of hand lettering that line, send or telephone the copy, let us set it in one of these fine types and pull a proof for pasting on drawing.

Or you might have an electrotpe made. (We do not use our expensive type for making «mots».)

Think of the many other ways you can use these beautiful new types: Announcements, Folders, Stuffers.

HERBERT C MAY COMPANY
PRINTERS

FAIRFAX 9516
 430 M & M BUILDING
 HOUSTON, TEXAS

Interesting DESIGN—MODERN
 LAYOUT—TYPOGRAPHY

THE DYNAMIC PERPENDICULAR

Interesting type and dynamic-vertical layout specimen from portfolio just issued by Herbert C. May, Houston, Texas. Printed in black on salmon stock, it is distinguished, as are other pages in the portfolio

The word "Blue" of the title is printed in blue over the black reverse plate which covers the rest of the front. The six brief sentences which appear on the spread, each in its own panel, form a message which should bring you plenty of orders. Congratulations! However, we are not so carried away with your new blotter, "Right Now!" Printed on buff stock in black, with red sawtooth border top and bottom—which is too pronounced for the type—it seems crowded. Just one point more between lines of text would help overcome this, and single points could be stolen from under the heading, and over and under the name line. While the heading is not particularly significant or alluring, possibly superfluous, it is too small for the text from a design standpoint. If a thing is worth display, it is worth real display.

WE EXPECT A LOT when we see the name Evans-Winter-Hebb. (That is one of the penalties of progressiveness.) In the Mid-Year Calendar, we certainly have our expectations more than realized. It's a splendid example of doing things differently. Haven't we all wished for a calendar in those early days of the new year when the sight of December gave us the jitters? This one runs from June to May. And didn't we say, when we first saw spiral binding, "I wonder what else it could be used for?" E-W-H's application of it is ideal—the pages (which you'd just hate to throw away) swing behind each other perfectly. The successive steps of four-color printing, described nontechnically and nicely illustrated with progressive proofs, are admirable—the green-gray background for the calendar pages is just right—also the actional illustration of their multicolor press is good advertising—it's fine to have a page showing two complete years—(1934 and 1935). Oh, there would be a fly in the ointment: Why choose that specimen of rugged individualism, that barber-hating, Hitler-mustached, wild-grass-haired son of toil to illustrate the black-and-white plate? However, we must say it is a fine bit of engraving!

HOWARD N. KING, Maple Press, of York, Pennsylvania.—In contemplating the casebound souvenir book you designed and produced for the Christmas party of the York Club of Printing House Craftsmen, we can feel only admiration. So that other readers may visualize it, let us say that it is 9¼ inches wide by 7½ inches deep, and bound in glossy red paper over board, imprinted in silver, and with silvered cloth for the backbone. Text pages are in red, green, black, and silver, naturally masterfully handled. The three-quarter segment of circles on the text pages is one of the most attractive modern designs we have yet seen. The green frame around the portrait of each member, and also the red panel starting at the upper, left edge and running down to the middle and so across the spread, then bleeding off of the lower, right edge of the right-hand page on each spread looks unusually attractive. On left-hand pages, the portraits are at top of each page, with



If YOU have something important to say in print, the best way to say it is by good printing—otherwise it can only appear quite unimportant to your readers. The true ambassador must dress the part.

THE MARCHBANKS PRESS

TOmption Square 6-6-417
 114 EAST 134th STREET, NEW YORK

DECEMBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
☆	☆	☆	☆	☆	☆	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24/31	25	26	27	28	29

1934

Another of that distinctive series of monthly calendars by The Marchbanks Press, New York City. Original 4 by 9 inches; color under scene is gray-blue

personalia on each man appearing just below the red panel, while on right-hand pages, portraits are at bottom of the page, with personal data above each picture and the red line. General text matter includes a history of the club, menu, program, list of officers, and other desired information. You are truly a King among typographers!

THE BEIL & EVANS COMPANY, of Youngstown, Ohio.—The work you submit is excellent, fit—yes, more than fit—for the purpose in every case, and in every detail. We particularly like The Electric Fountain folder, the title of Raber's menu (though the brackets should not be used at the sides of the lower group of three lines), and the interesting, effective layout of "The One Decision" booklet. As an example, note how lines crowd one another in the interesting letterhead of the Joint Merchandising Committee of the Mill Supply Business, and also unpleasant effect of letterspacing the address line to make it as long as the others. Indeed, with the cut topping the type narrower than the major type lines, better form by far would result if the address line were just as long as the cut is wide. Arbitrary spacing of letters to make a line unnaturally long should be guarded against. Not the least of the bad results is the spotty tone which is created in a type mass when there is variation, at least noticeable variation, in the spacing between letters. Buchner's letterhead is not good because of: crowding of lines against wide spacing of some units; an unpleasant contrast in the types used. Closely related lines are

separated and lines not so closely related run close together to the end of a degree of confusion and the effect of a lack of unity. The Suprotex letterhead is an unusual, effective one.

JOSEPH E. LOWES, JUNIOR, of East Hartford, Connecticut.—"A New Wasp," a spiral-bound brochure of The Pratt & Whitney Aircraft Company, is undoubtedly one of the finest examples of the printers', the engravers', and the paper-makers' craft of 1934. To relate all its fine features would, figuratively at least, require reams. Unusual features are a page only slightly wider (fifty-three picas) than deep (fifty-two picas), which, in contrast with pages of standard proportions, gives distinction. At the binding edge of each page, there is a three-pica band, then four points of white paper, followed by a three-point rule, then four points more paper, then an eighteen-point band, all in silver. Following to the right, paper shows for about four inches, then over the rest of the page also, about four inches of space wide, there is silver again. One column is centered in the white panel, where the page is all type, and the second over the wide silver band. On the other pages, fine-screen halftones of engine parts, outlined, appear over the silver, the silver plates being cut out to the size and shape of the halftones. It is not altogether a new idea, but a smart and effective one, and achieves new glory in consequence of modern nature of the type, light Egyptian, the excellent illustrations, and the fine manner in which both are printed. Calvine Picone, the designer, and the printer, R. S. Peck and Company, have covered themselves with glory in the handling of this book, which reflects most favorably upon the advertisers as well.

LESLIE B. PADDOCK, of Barrington, Illinois.—Your work is quite above average commercial grade—indeed, some of the letterheads demonstrate unusual design ability. In one or two of even these, however, there's a tendency to crowd lines, the more unfortunate since the addition of two or three points would correct the fault. Consider very carefully the two designs of Schauble Brothers, and you'll sense an effect of lines piling against each other and realize what a whale of a difference just a two-point lead can make.

Color Matchers at Fair

THE buyer and user of articles including colors is aided by the color-matching fixture being shown at Chicago World's Fair. The display shows a band of eleven colors passing under various kinds of artificial light. One, the standard lamp, having excessive portions of red and green as compared with daylight, alters the appearance of colors; the daylight lamp, using blue glass to decrease the proportions of red and green, almost approximates daylight; the color-matching fixture, using a blue-glass filter to eliminate most red and green from the light, shows visual daylight colors. Another is the gaseous-discharge lamp, wherein carbon-dioxide in a gaseous-conductor tube gives a synthetic daylight appearance to colors. The equipment has many color-sorting and color-matching uses in printing, as well as in other industries.

We repeat what was written in these columns some months ago: If the user of printing or a printer wants to keep up with the times he must constantly keep in touch with the trade journals for these new developments. Likewise the printer should be always experimenting.

Page from the house-organ of York Composition Company, York, Pennsylvania, using rule decoration possibly suggested by our style in headings



S	M	T	W	T	F	S
.	.	.	.	.	.	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	.	.	.	.	.

SCHMIDT BROTHERS, Inc.

Printers, Binders, Engravers

638 FEDERAL STREET, CHICAGO

Phones: Harrison 4620-1-2



December blotter of Schmidt Brothers, Chicago, was printed in green and red on white coated, while the January blotter is in blue and gold, in keeping with the copy theme and the illustration

You'll see it much more effectively if, instead of just speculating, you add the leads on your next reprint order. Also, the main line crowds the rule above too closely. Now, considering the white space elsewhere, don't you think the three main lines of the interesting and unusual Pledge heading should be opened up a bit? To bring up an interesting point, several lines may have the same leading, but, if one has many more letters with descending or ascending elements than the others, that line will appear to crowd its neighbor or neighbors. In such cases an extra point or maybe two must be added to compensate for the plethora of letters with ascenders and descenders which, taking up space, reduce the white space as the eye regards it, for that is what counts. Where any number of lines appear, altogether in caps, they should be widely line-spaced, because there is no top shoulder in cap type characters as on most lower-case characters, and which, in lower-case composition, automatically provides the effect of white between the lines. Consider the otherwise interesting announcement of the Barrington Hills Country Club with regard to the foregoing, and you'll see.

GRIMES JOYCE PRINTING COMPANY, Kansas City, Missouri.—You send beautiful, impressive work—all of it. The design and typography are excellent. Paper and ink colors are chosen with rare discrimination—they fit design and typography with unerring accuracy, and the subject matter, too. An outstanding example of this is the brochure, "Court Houses of Jackson County, Missouri," where a heavy and extremely rough-textured, delicately toned cover paper is just the thing to symbolize the texture and strength of the



May all your advertising be so planned and produced by craftsman printers that your Good Ship 1935 comes in... cargoes with golden returns of wealth, health and happiness.

1935	JANUARY	1935
~	1	2
6	7	8
13	14	15
20	21	22
27	28	29

Schmidt Brothers, Printers

638 Federal Street, Chicago

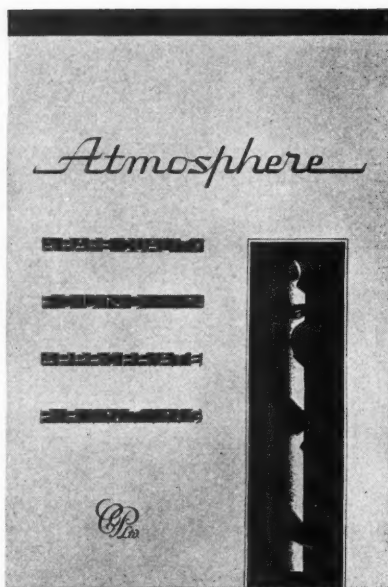
large building featuring the design, in connection with which the architectural type of majuscule lettering is just the thing. If one feature is outstanding, it is one not yet mentioned—press-work. Seldom, indeed, are halftones printed on dull-coated paper with the sparkle these in the "Court Houses" brochure possess. Solids are solids, not broken with white specks, as is often the case, while the highlights are clean as a hound's tooth. Indeed, the only tart note is that too many type styles of too contrasting character appear in the Christmas booklet of Emery Bird E. Thayer, the effect being particularly noticeable in the "Photoreflex" page. For a page of this character—relatively little copy, much white space, and of rather exciting layout, the shifts in type styles were not required for any display purpose and certainly one cannot consider Ultra Bodoni and Trafton Script a smart or pleasing combination. It is well to remember always that there is effectiveness in beauty, which is not to



Ben Wiley, of Springfield, Illinois, designed this fine business card. Matching letterhead is on another page. Both are in black and a "fifty" blue

say an even gray tone should be maintained. The type contrast, in short, is but one of a number of devices of display.

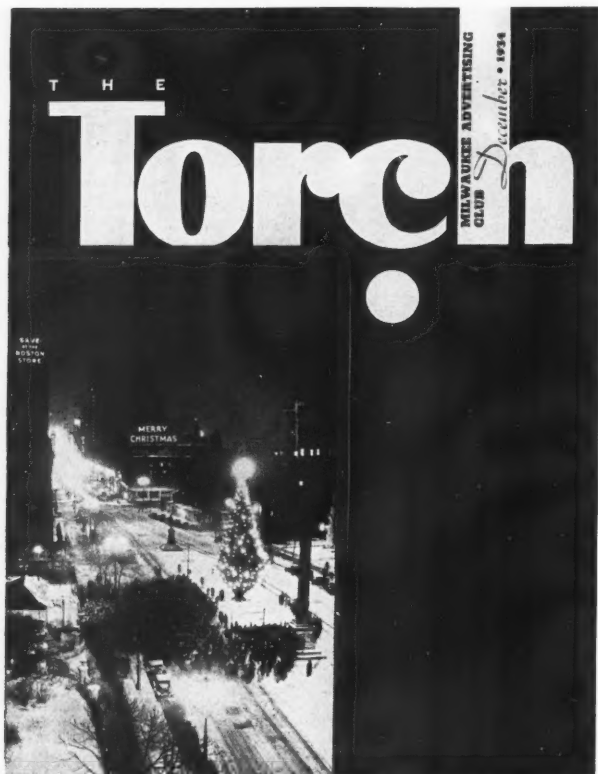
MELBOURNE TECHNICAL COLLEGE, of Melbourne, Australia.—If there was a bit more space between type and rules and if perhaps a different type was used, the cover of the 1934 "Our Work" would be improved. It is interesting and effective, however, if ill-balanced. The nature of "Parsons," at least certain characters, is such that it doesn't work well set all caps. If inside typography—especially display—were equal to the presswork, which is excellent, we would say, "a mighty fine book." The type of the title page seems a bit suffocated inside the three borders. Even the three might be used if the inner two (rules) were close to the outer (decorative) panel. The lines are too crowded, noticeable particularly because there is so much space available. In close-set composition, the lines might not appear to crowd each other, so it will be seen line-spacing is to an extent a relative matter. Several foreword pages are of interesting and effective layout, though the rule in color above the head "Appreciation" is a distracting element. The design would be better—especially more free—if this rule had been omitted. Other commendable pages are Pynson wall card—an excellent layout, though the decoration, being heavier than type, should be in second color—and the two Nannette folder pages. Rules dominate too much, as for instance in the blotter, "Individuality," which would be all right if the decorative rules were in a weaker color, in the unusual "Style and Fit" cover of Paull's, and the "Distinction" blotter. Too many caps in a mass are harmful to the two Gilbert E. Howard ads in the back of the book. The lack of unity, which means scattered attention and a nervous reaction following, characterizes Millar Brothers circular, and the "Summer Dishes" cover.



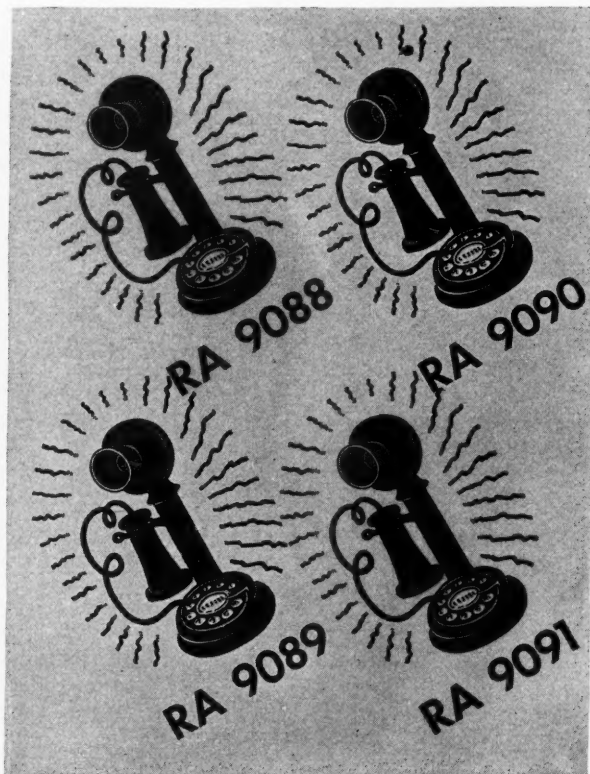
Two greens, a light and a dark, and silver give the original of this piece by Commercial Printers Limited, Edmonton, Canada, the quality claimed

The designs should give the effect of the fewest number of parts possible, with flow from one to the other by easy, natural stages. Decoration is too pronounced on the "Colliers" pages, especially for the smaller and lighter types there, but this could be minimized through printing the decorative features in lighter tints. The yellow in one instance is light enough so far as tone is concerned, but its glaring character offsets this.

MACHINE COMPOSITION COMPANY, Boston.—You have done many fine things in your time, but cap the climax with your large new "Specimen Book." The remarkable array of type also evidences the unusual service rendered clients, printers in the way of machine composition, and agencies with advertising typography. Evidently a desire to serve that should be, and we believe is, appreciated by the trade in your territory. The master hand of that able and genial craftsman, John Curry, is evident in every little detail. Spiral binding is a practical asset in a book like this where a single page is often referred to for a relatively long time while working on a layout. Type-specimen pages are orderly and convenient, and as attractive as such pages can be. All characters of a given font are shown wide apart at the start of each style, showing over a solid panel printed in light blue. The advertisements regarding your fine service, some of which have been reproduced in THE INLAND PRINTER, are interspersed among the showing of types, and lend variety to the book. It is the cover, however, which stands out as a design. It is 8½ by 11 inches in size, and of brilliant orange, heavy antique cover paper. At the spot the eye drops to first, there's a solid five-inch circle in bright blue, over which the type of the title appears in black, the words "Specimen Book," in a popular cursive letter extending outside the circle with subtitle in Egyptian below, wholly inside and shaped to conform to the arc of the circle. Extending across the page at the bottom is a one-half-inch blue band over which address (in Egyptian) is printed, the firm name in the cursive being above, with slogan, "The Composing Room of New England," and "Price Two Dollars," in the two lines below. While the excellence of the book is something to be proud of, the major achievement, we repeat, is the amazing number of quality types shown.



Halftone in blue, background in dark green, rule and date line in orange, this cover is as interesting as it is striking in treatment. Original 8½ by 11



Front of folder by George Willens and Company, Detroit, with center phones in red and others in blue over light green. Size, 8½ by 11 inches

The Inland Printer for February, 1935

METROPOLITAN PRESS PRINTING COMPANY, of Seattle.—Gee, "there just ain't nuthin'" we can do to help you—and we mean on the positive side. You seem to have mastered every detail required for perfecting printing. We don't recall a series of blotters impressing us more than—indeed, as much as—your "Picture of the Month" series. Each one is featured by a halftone of some out-of-doors action photo, enough in themselves to command instant attention and great interest. These plates of unconventional shapes and proportions, in connection with effective modern layout and a lot of color, surely ring the bell—as they will bring real music out of the cash-register bell. Equally outstanding, if not as smart, is the series of mailing pieces planned by Fred M. Rickard (who is formerly of Detroit, we think), of the Northwestern Mutual Fire Insurance Company. Relationship between members of this series—each of different form—is established by consistent use of paper colored strong green on one side, pale green on the other. An interesting stunt is worked out on the largest piece of this campaign. At the top, there's a foldover flap, 1½ inches deep. Across this the words "Mutual" are die cut. Underneath, and stitched at the two sides, a strip of red cellulose tissue covers these letters, thus making them, of course, appear bright red. Below the red strip, there's a strip of figured silver paper which, showing through the red transparency, gives the letters a decorative character. Clever, we say.

MANEKE-HANSHER PRINTING COMPANY, of Tulsa, Oklahoma.—Every one of your blotters is interesting, and most of them powerful. Most interesting, perhaps, is the one for October, "Your Printing Reflects your Business." The upper half (it is printed the long way) is a repeat of the lower half, the two turned in opposite directions so that whichever way it is taken up, the lower half looks like a reflection in water



Black and blue-green on white coated blotter, 4½ by 7⅞ inches, this is an effective piece to note Munroe & Southworth's new phone number

of the upper. We can see everyone turning it one way, then the other, being doubly impressed, all the while realizing you have ideas. The May issue gives the effect of being patchy, and the lettering in the drawing is not high class or well

placed. Signature lines are too crowded, considering the wide letterspacing. There is too little space between the two red lines in "Whether you want a blotter . . ." and, with light Goudy italic used for text, the whole is rather bottom-heavy in view of the great strength of the Cooper Black signature lines. If the text group of "As the Showers of Spring" was a bit larger, and there was less space around the initial, it would be fine, but white space is poorly distributed. The "picture" at the left, made with rules, flourishes, and so on, suggesting rain falling on grass and plant is excellent. Grass is represented by a band of gray-tone border and plant by an ornament, both in green, the rain (rules) being in brown, the key color of the piece. It is unfortunate that, in the one decorated with made-up candle and Christmas tree, the small italic initial was used. It doesn't give the effect of fitting at all. With a larger initial, type group raised and moved to the right a bit, this would be good.


JENSEN PRINTING COMPANY, Minneapolis.—"29 Years of Uninterrupted Progress" gives a fine impression of your house. While the lettering of the title, particularly the italic line "29 Years," lacks a bit of the professional touch, the simple panel is impressive because of its directness and a novelty colored cover paper with pronounced laid markings compensates for the lack of class of the lettering. It looks like a fine thing and will get a reading in most places where it lands. Once on the inside, no one would lay it down, for interest is obtained and sustained in a really clever way. To describe the handling, it is necessary to state that the brochure commemorates the twenty-ninth anniversary of the company. Grouped on each of five left-hand pages are six line illustrations. Each depicts the outstanding event of the year, and there is one for each year of the firm's existence, starting with 1905, which shows Theodore Roosevelt being

Type and borders around halftones are part blue and part red on green stock, the four halftones themselves being coarse-screen plates, printed in black


NEVER . . . too busy to give you fast action!

Four phones . . . or forty! Forty compositors or four hundred! Four hundred fonts of type or four thousand! The total count does not matter . . . as long as we keep ahead of your needs . . . keep that safety factor of service. To do this is one of the first laws of this shop. And the result is . . . we are never too busy to give you fast action!


George Willens & Co.
Detroit's First Advertising Typographers
457 W. Fort Street, Detroit




Yes, sir, at once!



Yes, sir, at once!



Yes, sir, at once!



Yes, sir, at once!

Harry G. Nall

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ORANGE & SPRING STREETS
NEWARK, NEW JERSEY

Telephone HUmboldt 2-6100

The Fleuron Press

• L. A. BRAVERMAN

PUGH BUILDING, CINCINNATI, OHIO
TEL. MAIN, 0158

Seven smart letterheads all can study to advantage. Nall's is black and reverse in blue; Helen Zarntien's (by Ben Wiley) is black and "fifty" blue; Graham's (also by Ben Wiley) is black and orange; Badger & Browning's is black and red-orange; Boser's is black and red shading on brown, on blue stock; Newark's is reddish-brown and light green; The Fleuron Press' item is black and red

inaugurated president of the United States. The picture for 1929 shows the stock exchange in confusion, that for 1933 the sky ride at "A Century of Progress." There is no picture in the 1934 panel, a quotation from Pascal, in type, being used there. It reads, "Let any man examine his thoughts, and he will find them ever occupied with the past or the future. We scarcely think at all of the present; or, if we do, it is only to borrow the light which it gives for regulating the future. The present is never our object; the past and the present we use as means; the future only is our end." Appropriate, altogether a fine idea any firm could use to make interesting commemorative brochures for itself or, if printers, for customers. Typography throughout is in Garamond Bold, widely line-spaced; an excellent selection for the large 9 by 12-inch page. We are not sure of the advisability of printing this text, as is done, over solid-color panels, the hue matching that of the cover stock. It seems all right for the left-hand pages, with pictures, but, since the space between lines of text is much greater than that from the limits of the type to the edges of the color plates, the effect is not so pleasing from the standpoint of margins. However, it must be granted that color is introduced by the expedient which also keeps the book from looking too much like a thousand and one others. The idea is a real inspiration and the handling highly commendable, presswork being remarkably fine.

THE ROCHESTER CHAMBER OF COMMERCE, Rochester, New York.—In text and illustration, the 200-page centennial issue of the *Rochester Commerce* is decidedly interesting. Makeup and typography are in keeping. Text in one of the finest book faces, Baskerville, is nicely leaded, which is unusual in work of this kind. With heads in a light and a bold Egyptian, simply but effectively arranged off-center, there is an effect of punch and smartness, along with readability, one seldom sees equaled. Presswork on dull-coated stock is excellent, too; indeed, the printer deserves a lot of praise. The front cover is modern, impressive, attractive, and interesting. It is featured by a halftone illustration, bleeding off the top, and extending to within three inches of the bottom of the 8½ by 11¼-inch page. Cut into it at the bottom is an oval panel printed in terra cotta over which, in the center, the words "100 years" appear in black, as in the picture. Silver is used to print around the sides and below the illustration and panel from a reverse plate, with an interesting scroll effect extending from the oval showing white, the stock color. There is also a six-point white band between the cut and silver. End leaves feature an aerial view of a section of the city, printed from a large halftone spread over inside cover and outside of fly leaf. The inch margin is covered by silver in the case of the former and terra cotta on the fly leaf. The real distinctive feature follows. Backing the fly leaf is a design, with the bands at top and bottom, printed in terra cotta, leaving space of about half the page depth between. The upper band has a picture in reverse (stock) cleverly depicting Rochester today, the lower one, when settled. The title page facing it features the terra cotta in the center, the depth of the open space facing, and with paper showing above and below in line with the printed bands of the fly leaf. In the center of the color, a circular halftone appears, depicting on the left Rochester "then" and, on the right, Rochester "now." Showing stock in the reverse plate of the band, the words "A Century of Commerce in Rochester, New York" appear in attractive script lettering. To us this is a new treatment. It has punch. The book surely suggests it represents a fine city.

The Inland Printer for February, 1935

Avoids Loss on Paper Used

By CARL A. JETTINGER

Where a printer keeps certain brands of paper in stock, it sometimes happens that some kind of paper was bought at different prices. For instance, one lot may have been bought at ten cents a pound and the next lot at nine cents. When the cost of an order is to be calculated, on which some of this paper was used, the question will arise, "Was it ten-cent paper or was it nine-cent paper that was used?"

In some plants, this situation is cared for by giving each lot of paper bought a lot number and having the cutter, or whoever gets out the paper for orders, report to the office the number of the lot from which the paper was taken.

Other plants figure out an average cost of all stock on hand every time they buy stock at a different price, and charge out all paper at this average price until more is bought at a cost differing from this average price. The average is found by calculating the value of the stock on hand and dividing it by the unit used in buying and selling it.

For instance, if there were 700 pounds at eight cents on the shelves, and 2,100 pounds additional was put in stock at a cost of six cents a pound, then the average value of the entire lot would be six and one-half cents a pound. The 700 pounds at eight cents would be worth \$56, and the 2,100 pounds at six cents would be worth \$126, making altogether 2,800 pounds, worth \$182. Dividing 2,800 pounds into \$182 will give six and one-half cents for the answer. This six and one-half cents a pound price would now be used for calculating the cost of paper of this particular kind when used until a new lot of paper was bought at a higher or lower price than six and one-half cents. In this event, a new average cost would be calculated for the paper on hand, in which calculation whatever was left of the old lot would be figured at six and one-half cents a pound.

When prices trend downward, it is preferable to use the lot-number method, for otherwise there will be danger of padding the inventory, by valuing part of the paper stock on hand at more than it actually cost. In the case cited, for instance, paper that cost only six cents a pound would be inventoried at six and one-half cents a pound, which of course is incorrect. Not charging enough also would mean a loss.

★ ★

Indispensable to Publisher

Your unmatched printing trade magazine comes to me at my home in Bradford, and has been indispensable for years.—LEWIS R. HOVEY, *The Beverly (Massachusetts) Evening Times*.

Interesting Changes Made by N. E. A. Merit Industry's Attention



The Joint National Code Authority for Divisions A-2-A-5, composed for the most part of members of the board of directors of the National Editorial Association, held its third quarterly meeting in Chicago in January. Meetings of the N. E. A. board of directors were held concurrently. Out of those conferences came announcement that future code activities, on a national basis, would be conducted in closer cooperation with the association, as such, and that education toward compliance with code provisions would be given over extensively to state groups.

In keeping with the new plan, Divisions A-2-A-5 recommended a rate of contribution for national activity of seventy-five cents an employee an establishment. It left the state-contribution amounts to the state bodies.

Code enforcement for the national body in the future will include a vigorous educational campaign to enlighten printing employers regarding worthwhile features of the fair-trade-practice rules included in the code.

The association, as such, will continue its work in protection of employers on problems of hours, wages, and working conditions. The associational service in defense of employers' interests of whatever nature will continue to be paramount.

It would now seem apparent that establishments no longer will "hold the bag" for the increasingly admitted failure of the code to function adequately. The improbability of obtaining a conviction for code violation, the dilatory tactics of N.R.A. in passing upon procedures sought to simplify obtaining compliance, the rising tide of objection on the part of the employers to being required to live up to a code not being observed by some competitors, all contribute to this condition.

THE INLAND PRINTER again offers the suggestion that force cannot be made to do overnight a work that can be done soundly and permanently only

by education. The intention of N. E. A. to revert to former associational functions as an educational and service medium does it credit. The determination of the N. E. A. leaders to sell understanding by means of education is sound, and should result in a bigger and stronger association. Especially so, since it seems apparent to THE INLAND PRINTER that mandate and force have lost their effect in bringing about new conditions, and that this has deterred printers from fully accepting the trade-practice rules designed to improve competitive conditions.

The practical elimination of assessment (contribution, according to the N.R.A.) for code enforcement, when there is little or no enforcement, is a move that will win the good will of the industry. The establishment of a nominal fee to carry on the work of education, of protection of employers' interests, also should merit approval, and win for the N. E. A. an immediate and whole hearted return.

The last year of endeavor to provide the industry with sound and sensible rules to assure fair competition, through force and mandate, bumped up against much the same condition mentioned by some trade-association executives and leaders in the pre-code days—there are printers "who simply just won't pay the freight."

Americans are known as a nation of "joiners," but printers, like everyone else, want to be sold on the belief that they are getting their money's worth. "Thou shalt" has never been as successful a sales argument as "here is what is being done for you"—nor has it obtained as much money to support the work being done.

It has been more than 100 years since Stephen Decatur declared that American people would pay "millions for defense, but not one cent for tribute." THE INLAND PRINTER believes that printers today would willingly pay millions for workable recovery plans in defense of their industrial existence.

NOTES ON ENGRAVING

By STEPHEN H. HORGAN

Use Gravure for More Stamps

British postage stamps are being printed by rotogravure. How long will it be before Uncle Sam wakes up to the fact that this is a more economical way to print picture postage stamps, now in greater demand than they can be supplied? Many years ago, when *THE INLAND PRINTER* was making printers everywhere acquainted with Karl Klietsch's masterly invention of rotogravure, it suggested its use for bank-note and postage-stamp printing.

The British government was the first to take it up for the printing of millions of Treasury notes in the briefest possible time, a native of Baltimore being its adviser. Prized by stamp collectors for many years have been the gravure-printed stamps of Bavaria, 1914; Egypt, 1923, as well as those of Belgium and Switzerland. The first British gravure-printed stamps have been on sale since last August, and other denominations have been issued since.

There is a solid background behind His Majesty's head; the gravure stamps being richer in color than previous ones. Intaglio presses that produce these stamps are capable of speeds of 8,000 an hour.

Our Bureau of Engraving and Printing, of Washington, turned out 223,209,266 sheets of stamps last year, weighing 2,000 tons, or fifty carloads. Now the demand for picture postage stamps exceeds the possibility of the Bureau manufacturing them, the answer to the problem is gravure.

Offset Printing from Australia

The Australian Pictorial Annual of October 1 comes from Melbourne. It has sixty-four pages, 18¼ by 12 inches. It is a reflection on our lack of enterprise that pictorial publications printed by offset are not in use in the United States, when it is recalled that the first daily illustrated paper in the world began in New York in 1873 and lived for sixteen years.

For several years, *THE INLAND PRINTER* has called attention to the fine offset printing done by the *Weekly Australasian* by the use of a German rotary web, perfecting offset press. This *Annual* is an improvement on what they have previously done. The paper is fine in quality and the one-, two-, three- and four-color printing shows what Australia can do with colored inks. They are a study in themselves. There is no harsh black ink used, all the inks used for single printing being toned to pleasing hues of purple, green, blue, sepia, and so on, to please the most critical artistic sense.

W. T. Brown, showed his skill in handling offset printing first in England and has brought it to its highest achievement in Melbourne, Australia. His work is well worthy of study by printers, advertisers, and publishers, no matter what kind of printing they are interested in.

Offset in Illustrated Papers

The Australasian, a centenary number, and *The Star*, a royal-visit souvenir, are received from Melbourne, Australia. Both are the finest exhibits of what offset can do in pictorial journalism. *The Australasian*, in its seventy-two pages, has 117 illustrations surrounded by columns of type, while *The Star* shows forty pages which are completely filled with ninety-six reproductions of news photos. These are a pictorial record of the visit the Duke of Gloucester, third son of King George V, to Australia.

It is strange that Germany and Australia should lead the world in taking advantage of the low cost of offset in pictorial weekly journalism. In Australia it was pioneered by W. T. Brown, who secured a web-printing offset press in Germany, brought it to Melbourne many years ago, and has shown most-artistic printing at a speed of 10,500 impressions an hour.

The Australasian has been printed in two, three, and four colors. The cover of *The Star* presents, in four colors, "The Band of His Majesty's Grenadier Guards," in a brilliancy of color that cannot well be excelled by any method of printing. The chief advantage that offset has for weekly illustrated newspapers is that the cost of the plates themselves is so low that duplicates can be had quickly, dispensing with electrotyping or stereotyping. The thin zinc plates are simply secured to the cylinders and, without any overlay or underlay, the presses start.

Stamps and Counterfeiting

It is announced that the American Philatelic Society will appeal to Congress at its next session for repeal of the law which forbids photographing or reproducing of United States postage stamps. When I first perfected the photointaglio method in 1881 by which I could engrave intaglio by photography I thought of engraving portraits to be used as poster stamps for advertising. I engraved a stamp by this method and showed proofs to some United States Secret Service officials. They became alarmed, begged me not to make such



This cover took first prize in the American Photo-Engravers' Association annual contest to pick the outstanding cover of its publication. It was created by the Toledo Colortype Company, of Toledo. It is photo of pasteups of paper cut-outs

stamps, and had the present law enacted to prevent counterfeiting.

It would be well for philatelists to know that, should this present law be repealed, there would be a flood of counterfeit rare stamps that would defy detection, and the joy of stamp collecting would disappear.

Vernon Royle Is Dead

No matter where in this old world that engravings, stereotypes, or electrotypes are made for typographic presses, the name of Vernon Royle is known. He passed away in Paterson, New Jersey, on December 17. It was Royle's inventions: routers, bevelers, saws, drills, and many other machines, that finally brought precision to printing plates, whether flat or curved.

This writer met Vernon Royle in New York City in 1881 when he was making wooden letters for billboard printing by engraving them with the router he had invented. His hobby was photography, and when the camera came to the aid of the engraver, he so improved his router, and saw, besides inventing other machines, that he kept ahead of demands of the new art. World fame followed.

He invented machinery in many other lines, holding 100 patents, but photoengraving machinery was his pride. And his

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model machine shop and show rooms in Paterson were one of the show places in New Jersey.

President and treasurer of John Royle & Sons, Vernon Royle was eighty-eight when he died. He is survived by a son, Vernon E. Royle, now conducting the business.

Eamer Sees Future in Rubber

T. C. Eamer, editor, *Process Work*, London, gives some impressions of printing and engraving houses in Canada and the United States after a second visit:

He finds the Canadians a virile folk, who have learned their lessons in a hard school, and are more hopeful than their Yankee cousins of somehow getting out of the depression soon. Comparing England with America, he says they do not know in England what depression means.

In the United States he found some 880 engraving plants employing about 12,000 artisans. Though the depression hit them hard, Americans are picture-minded. They fairly revel in pictures and must have more of them. Among the new developments he found in the printing business were celluloid and rubber printing plates. Celluloid he has not much faith in, but rubber plates have, he thinks, more of a future.

★ ★

Enjoys Our Articles

The writer has just enjoyed reading your December issue for the first time. I congratulate you upon several excellent articles in it. Among the most constructive is the one by Miller, showing the cost of different plant operations and urging employers to inform their employees. This is a long neglected opportunity and probably the cause of more ignorant price competition than any other one thing.—E. W. AUGUSTINE, president, *The Augustine Company*, of Grand Island, Nebraska.

Facts on Postal Permits

Proofreaders should be familiar with all the official rules to prevent loss on large mailings under permit

By EDWARD N. TEALL

From a proofreader in Galveston, Texas, comes this: "In postal-regulation rulings, the class, permit, and section number are often confusing to me. I would like an authoritative answer as to just the differences of each. Which of the numbers change, and why? What must a reader watch in handling material pertaining to postal regulations?"

In order to meet the desire for "authoritative" information, I wrote to Washington, and received a prompt and courteous answer from the office of the Third Assistant Postmaster General. The material that accompanied the letter of the acting third assistant is sufficiently interesting to be reviewed for *Proofroom's* followers. Three paragraphs of that letter:

You will note that the section numbers of the Postal Laws and Regulations do not change; that is, "Sec. 510, P. L. & R." appears in the indicia on business-reply cards and envelopes, and "Sec. 562, P. L. & R." appears in the indicia on all third-class matter to be mailed in bulk under that section.

However, since permits are issued at post-offices where the matter is to be mailed, the name of the postoffice and state, and the permit number assigned by the postmaster at the particular office, do change. The class of matter would be changed, of course, in Form A of the circular dated January 15, 1934, if this form of indicia were used for other than first-class matter. [These facts are obvious.]

In the printing of business-reply cards and envelopes under the provisions of Section 510,

Postal Laws and Regulations, as shown in Form 3615, the words "First Class" are never changed.

The circular of January 15, 1934, states the conditions governing the acceptance of all non-metered permit mail. Non-metered mail is defined as "matter mailed without stamps affixed under sections 562 and 579, Postal Laws and Regulations, on which the required permit indicia are printed by the means of a printing press . . . or other device not having recording mechanism to be set by the postmaster for a certain sum of postage paid for at the time of setting."

The indicia must be printed in the upper, right-hand corner of the envelope, wrapper, address label, or tag of each piece. It must observe the legally fixed minimum size of type, and may be of any color "of sufficiently strong contrast to the paper on which printed." It must not be obstructed by or confused with any other matter. Use of a handstamp is however allowed on certain fourth-class matter, provided authority is obtained from the office of the Third Assistant Postmaster General.

On first-class matter, either of the two forms may be used, one with the lighter box and straight parallels, legend "first-class mail U. S. postage paid 3 cents Permit No. —," or the heavier box with wavy parallels and the legend "U. S. postage paid 3 cents Permit No. —."

An hour may be shown in connection with the date on the printed facsimile of the postoffice's city-and-date stamp *only* if the matter is to be presented for mailing in ample time to be dispatched at that hour. A proofreader, through alertness, might just possibly be able to prevent a mix-up by keeping these points in mind, although of course they are normally matters for attention by those ordering the work.

The proofreader, further, should bear these facts in mind: The forms prescribed for use on first-class matter may be used for second, third, and fourth classes of mailing, if the date is omitted and the words "first-class mail" are not permitted to appear. A third form, in box without parallels, may be used for other than first-class mailings, and with the full-face line "1 c. paid." In this case, too, "The figure representing the amount paid in money shall be printed from type not smaller than 14-point nor larger than 36-point, and the other indicia not smaller than 10-point nor larger than 24-point."



Another attractive view of the charming, restful reception room of the Stone Printing and Manufacturing Company office in Roanoke, Virginia. It pleases all

A line, "Sec. 562, P. L. & R.," must be used when matter is mailed under that section. It may be placed inside the box, or "adjacent" to it. On third-class matter under that section, the amount of postage paid may be omitted. In all these, the proofreader should watch especially the indication of class, the "paid" line figure, the permit number, and the date.

On a return card, the proofreader should check up for these points: "Each piece should bear, in the upper, left corner of the address side, the name and address of the sender, including his street or post-office-box number when at a letter-carrier office. On ordinary mail, the sender's post-office box may be shown in lieu of his name or street number. The return card may be omitted from any third-class matter not enclosed in window envelopes if the sender does not want it returned if undeliverable, but this is discouraged, since it is desirable to have the card in all cases."

Matter bearing permit indicia must be distributed only through the mails. Also, it must not be mailed at any postoffice but the one named in the indicia. Penalty for such misuse is revocation of permit. While these points are all presumably to be taken care of by some one else, it is true that the proofreader who bears them in mind may be able to make himself useful when that "some one else" makes an error.

To the data given in the last paragraph above, a later circular, dated February 15, 1934, adds this note: "When it is desired that the matter be returned in case of non-delivery, the pledge of the sender should be placed immediately under the return card. The words 'return postage guaranteed' are sufficient."

This brings us to the printing of business-reply cards and envelopes. Most of the rules and regulations concern the business office rather than the printshop, but I will proceed on the assumption that the proofreader will be better off the more he knows about the whole thing.

Business-reply cards must conform to the conditions prescribed for post cards or private mailing cards (say the rules). This means, they may not be smaller than $2\frac{3}{4}$ inches by 4 inches, nor larger than approximately $3\frac{9}{16}$ inches by $5\frac{9}{16}$ inches. It is preferred by the postoffice people that they be at least a little larger than the minimum named above. They may be printed in two or more colors.

Printer and proofreader should note: Upon the address side of the card must appear the permit number and the name of the postoffice by which it is issued, and "the words 'business reply card' or 'business reply envelope,' as the case may be; the inscription 'No postage stamp necessary if mailed in the United States,' the

words 'Postage will be paid by addressee' (whose name may be inserted if desired), or in lieu of such words the inscription '2 cents postage will be paid by' in the case of the cards, or '4 cents postage will be paid by' in the case of envelopes, over the name and complete address of the person or concern to whom the cards or envelopes are to be returned."

At the top of the card, or envelope, at the left of the indicia in the upper, right corner, a space of at least $1\frac{1}{8}$ inches should be left for postmarking.

There must be no extraneous matter on the address side, except that if desired the word "From," with lines for insertion of the sender's name and address, may appear, provided the lines do not run into the space of $3\frac{1}{2}$ inches from the right edge of the card which is required for the indicia and the postmark.

For return by air mail, the cards must also carry the line, bold, "Via air mail." Placement for this line is on the right portion of the address side above the name of the addressee and adjacent to the heavy short parallels down the right edge of the card. The line "7 c. postage will be paid by—" should be printed just above the address. The red and blue parallelograms required for air mailing should appear on the borders of the card.

I am not authorized to say so, but I imagine the office of the Third Assistant

Postmaster General would be glad to forward copies of these rules and regulations to any printer or proofreader who may request them, on the ground that such distribution of instructions would contribute to correct handling of this branch of the mail. The summary given above may require a little study, but it should be truly helpful to readers subject to the perplexities encountered by the Texas proofreader whose inquiry is answered here.

★ ★

Warns Against Sampling

By ELLIS E. MURPHY

There will in all probability always be two schools of thought on the subject of displaying printed specimens. No doubt many display panels are inspired by the printer's desire to be able to gaze upon his own work. Many printers, however, are careful not to make too great an exhibition of who their customers are.

As a means of selling printing, showing of work produced for others seems to be the old standby of most printers' salesmen. This often leads to the showing of competitive literature, and the thought is frequently inspired in the prospect's mind that his material might similarly be shown promiscuously.

In industrial towns, where many competitive concerns are located, it is especially bad to show the printed matter of one firm to prospects in the same line and more than one printer has found it detrimental to his business.

What, then, is an effective substitute for the display of printed specimens? I have found that keeping in touch with progress of the graphic arts has shown me what the pioneers in the industry are producing, and I have endeavored to make myself useful as a distributing agent of the new papers, new types, and the other items constantly given publicity in *THE INLAND PRINTER*.

When a new catalog of calendar plates and fancy borders was issued, I considered it newsworthy and showed it about . . . when unusual papers are announced, I display them to the trade, using stock of the sort advertised.

New type faces are always interesting to the printing buyer and advertising man. Spiral binding, cross-rule forms, tab binding, suede papers, and rubber plates are but few of the many developments of the industry that can be talked about. They invariably evoke interest, and, while it cannot be denied that actual samples of the work produced are of infinite value in closing sales, the methods outlined above are excellent attention getters, without all the danger of "peddling" customer's samples. A test will prove these facts.

A COPY SUGGESTION

People Like Better Things

Ever look over the various kinds of printed matter that frequently come to your desk and classify them into things you are interested in, things you are not? Sure you have—we all do.

If you will consider the problem a bit, you will agree that the pieces which do interest you and hold your attention are better than average in appearance . . . better printing.

Your own advertising matter, Mr. Reader, has to compete for attention with many other pieces . . . not all competitive with your business, but competitive for the customer's attention.

And so with your own printing—to get attention, be equally effective, must have the look and feel of character and quality.

★

M. P. Basso and Company, of New York City, makes use of this copy in its fine house-organ

NOTES ON COST PROBLEMS

★ These brief notes on particular ★

Must Know Actual Costs

It should be the aim of every printer to make a profit on every order, even though it be a small profit. While he may at times find it impossible to live up to this aim, it will pay him to everlastingly try to do so. But it is impossible to do this without operating a complete cost system that tells just how much each order cost, every expense included.

Unusual Cases Should Be Adjusted

Sometimes a rush of work, or some other cause, makes it necessary to run an order in a manner more costly than should have been employed. Thus it might be necessary to have some employee receiving higher wages do the work (for instance a man binder instead of a bindery girl), or to run an order on a machine with a higher hour cost, or even to hand-feed it, although it could have been fed mechanically for less.

In all such cases, as also when the cost was increased by something unusual, and which is unlikely ever to again happen, note thereof should be made on the order-cost sheet, so that, if there should be occasion to look up the cost of that order, this will not escape attention and perhaps result in quoting too high a price on a repeat order, or a similar order.

For similar reasons, it should be noted when the cost of an order has been lowered because of fortunate circumstance.

Should Workmen Figure Time?

In the majority of printing plants time is kept on daily time tickets, on which workmen record when they began each piece of work and when they finished. An office employee then figures out how much time it took to do the work.

The writer has been in plants where the workmen not only recorded the starting and finishing time, but calculated the time spent on an order.

As a rule, workmen in the back shop should not do anything that can be done as easily in the office, and which is at the same time not a part of the work of getting out orders. For this reason, the time lapsed between beginning and finishing an order had best be figured in the office. Doing it that way costs less.

problems in costs may help to solve difficulties in your plant

To have the workmen do it has the advantage, however, that it calls to their attention how much time it took to do the work, which encourages them to find ways of doing it in less time. In small plants, where the front office force is insufficient, it is often well to have the workmen in the shop figure up the lapsed time, thus relieving the office of that much and assisting in keeping the cost records up to date, a matter too often neglected.

Power Factor Does Not Change

When the capacity of a department is increased by installing one or more additional machines of the same kind as that already used in the department, then the power factor remains the same.

To illustrate, we will suppose that a department or cost center has heretofore consisted of one 10 by 15 mechanically fed press, with a motor that has been rated at three-quarter horsepower in the power calculations (which allows for power used by the feeder and the higher speed at which presses usually run when fed mechanically). Should any additional machines of the same kind be added to this department, then the power factor will still remain three-quarter horsepower.

The novice in cost accounting is apt to make the mistake of adding three-quarter horsepower for each additional machine, figuring one and one-half horsepower for two machines, two and one-quarter horsepower for three machines, and so on. He does this because he overlooks the fact that the hours of running time used in the calculation of the power consumed

are those of a single machine and not those of all machines running at one time. The power calculation in the case cited will be correct if three-quarter horsepower is used, for if two or three of the presses run at the same time, then there will be twice or three times as much running time reported, so that the total running hours reported will amount to the total running hours of a single machine, as far as the distribution of power is concerned.

Timekeeping Is Not Cost-Keeping

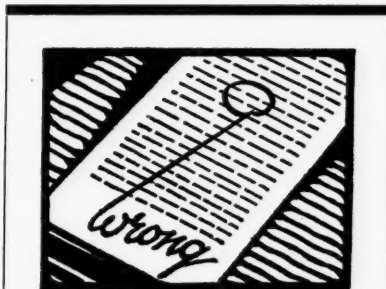
Many printers who require employees to keep time, and who charge that time to individual orders at hour rates furnished by some printers' organization or taken from somebody's price list, believe they are operating a cost system.

While it is true that printers who keep time on all orders, even though they do not know their hour costs, have advantages over those who get along without timekeeping, they do not know what it actually costs to produce a given order. This lack of knowledge is a great disadvantage when competing with printers who know their costs.

Hour costs charged by printers who use hour costs of others are usually below what they should be. There is hardly an exception, as is proved by the fact that no printer who fixes his selling prices by hour costs of others makes the profit he is supposed to make and would make if his hour costs were correct.

There are two important reasons for such hour costs being too low. One is because printers who do not use cost systems believe their costs are lower than they are, and would not use selling-hour rates that would result in profit, because they would consider them as exorbitant. This tends to induce those who supply printers with selling-hour rates to underestimate the average cost. The second and more important reason is that average-hour costs are compiled from data furnished by printers who have complete cost systems, whose hour costs in the majority of cases are lower than those of printers who do not use a cost system.

Only he who ascertains the hour costs of his own plant and uses these in order-cost calculation operates a cost system.



Charge All Time Correctly

In every case where an employee works in more than one department of a plant, it will be necessary to find out each month, if hour costs are to be ascertained, just how much time he worked in each department. It will be necessary, too, to ascertain how much of the time he spent in each department was chargeable, how much non-chargeable, and how much of the time machines were running, and therefore consuming power.

To secure this information, and other information needed for the purpose of cost accounting, a monthly record is usually kept, for each employee and for all machines, on which is recorded, daily, how much chargeable and non-chargeable time the employee or machine produced that day, and other particulars.

The same monthly information can be gained, without the trouble of writing down the time each day, by the use of an adding machine. To accomplish this, the time tickets of the month are sorted, by employee, or machines, as the case may be. Each particular kind of time (for instance, the chargeable hand-composition time) is then added up separately and the totals proved out with the total time shown that month on the time tickets of that particular employee or machine, which assures the correctness of the calculations. If each department is given a number, that number can be recorded on the paper ribbon on which the adding machine lists (prints) the figures, by the use of the non-add key, and the operation is performed rapidly, without any handwriting.

Cost System Has Extra Uses

No printing-cost system is used intelligently unless, in addition to hour-cost figures, it gives the proprietor or manager periodical statements as to how many hours each machine in the plant (excepting such as are small and inexpensive) was run and what its output was; sales, both direct and indirect, of each salesman; how much he received in salary and commission, and what was the amount of expenses paid on his account; the net profit on his sales; the total profit (if there was one) made on sales of each one of those customers who buy a great deal of printing, but whose business is obtainable only by quoting close prices; what was the average percentage of profit, or loss, on work of certain classes, as, for instance, cylinder press runs, commercial blanks, book work, catalog and pamphlet work done during the period.

If the right kind of books and blanks are provided, and the right kind of methods are used, such information can be

supplied at minor expense, compared with the total operating expense of the plant. The information is of inestimable value to the manager of the business, because it continually calls to his attention where profits can be increased: by changes in methods of production, by paying more attention to one class of work and less to another, by adopting different selling policies to provide a profit.

Without information of this kind, bad leaks frequently are undiscovered until the business begins to show a loss. Then it will be more difficult and expensive to locate the trouble, and to find and apply the remedy necessary.

Predetermined Costs Unwise

Occasionally, one hears the suggestion that printers, like other manufacturers, ought to interest themselves more in predetermined costs. Usually the suggestion comes from some accountant, capable in his own profession, who knows little or nothing of the printing business.

Predetermined costs are calculations which are to show what would be the cost of some article, if the manufacturer, instead of producing say 10,000 of them a year, would produce 20,000. Suppose that with a 10,000 a year production, the net cost of the article had been \$5.00 a piece, and that these calculations showed

Urges Drive to Rebuild Printers' Market

By DeWITT A. PATTERSON

Stabilization of prices and the regulation of business procedures are important, and a tremendous amount of effort and attention has been brought to bear on this phase of the industry. But, there is another important side: We must not lose sight of the fact that we must also have a volume of business to exist. The photoengraving industry is unique in the fact it depends for its existence on another industry, namely, letterpress printing.

The old position of photoengraving in the graphic arts is being seriously endangered by the constant inroads made upon it by other processes. And, as a result, the photoengraving industry is beginning to feel the insecurity that surrounds its companion industry. Such a condition, it seems to me, is fully as deserving of as much thought as regulation and price stabilization—for unless we have a going business for which to stabilize price, of what use are our efforts to work out fair price?

In observing the activities of the manufacturers and suppliers to the industry we find that many of them engaged in building equipment which is designed to replace letterpress printing. Investigation discloses that laboratories, plant resources, and technical experts are engaged chiefly in developing materials and equipment for processes of reproduction other than letterpress. Even the research work that is being carried on is being pointed toward the invasion of the field once wholly occupied by letterpress printing.

Improvements in such processes as offset and gravure have been steady and unceasing. In view of all this, it is not surprising that these newer processes have encroached perceptibly on the amount of work formerly produced by letterpress.

Further evidence that other processes are forging ahead at the expense of letterpress is seen in the exhibits and discussions presented at conventions and wherever organized groups gather to compare notes on the graphic arts. The papers read before these assemblies invariably have to do with methods of reproduction but recently introduced.

A casual examination of the printed advertising now being produced will reveal immediately the tremendous inroads other processes have made.

Of great importance is the necessity of correcting this condition—of restoring to letterpress some of the prestige it has lost and of drawing into letterpress channels their rightful share of the available printing.

In casting about for a solution, the only tenable one that suggested itself had to do with a broad program of bringing photoengraving and letterpress to the attention of the buying public. This buying public has gone through a business depression. Many firms which bought printed advertising have been forced by curtailed budgets to reduce their expenditures—in many cases to cease buying altogether.

Now, with business gradually pulling itself together, with the restored confidence of the public that conditions are on the upgrade, very much of this business can be brought back. The moment is psychologically ideal for concerted effort to increase the total amount of business in every line—particularly in directing some of these expenditures into advertising which will produce more business.

Just what form this coöperative effort should take is difficult to determine. However, a clue can be supplied in recalling that several years ago the industry issued a book called "Achievement." This book proved to be an extremely successful undertaking. It "sold" photoengraving as nothing had ever been able to do it, simply because it contained a wealth of information and made every reader of it a more intelligent buyer of engraving and printing. It created interest among all types of buyers and helped to bring to photoengraving and letterpress printing a nation-wide recognition.

It is, of course, fairly obvious that no single effort would be sufficient to accomplish the main objective. But it should be clear that a combined effort on the part of members of the industry, organized groups, press manufacturers, paper manufacturers, ink manufacturers, and others could exert a tremendous influence on the minds of those whose attention is not now centered on photoengraving and letterpress printing.

To put it briefly and simply—the photoengraving industry suffers from severe competition. It cannot afford to ignore the necessity for bringing attention to photoengraving, and for creating a wider use of its products.

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that if the production were increased to 20,000 a year then the cost could be reduced to \$4.00 a piece. Suppose also that this article had been sold at \$6.00 a piece. In that case, it would be wise to reduce the price of the article to \$5.00, if there were good reasons to believe that by this reduction sales could be increased to \$20,000 a year. At a \$4.00 cost, the profit would still be \$1.00 on each article sold, but the sales having been doubled, the total profit for a year would be double what it had been.

Predetermined costs can be put to good use by such concerns as the Ford Motor Company, which, as it manufactures but one article, can devise many ways of saving cost if a greater number of them are manufactured. With printing, it is different. Doubling the volume of business may decrease the cost, and it may not, for a printing office turns out such a variety of work that even a doubling of the volume of the business done seldom brings in enough additional work of any particular kind to make it possible to apply *mass-production methods* in turning it out. Then, the margin of real profit in the printing business is so small that there is no possibility of increasing the volume sufficiently by reducing prices to even make up the loss of profit, let alone to increase profits.

The only safe basis for fixing the selling price of printing is the average cost of a plant during the last twelve months, by which is meant, not the last calendar year, or the last fiscal year of the concern, but the average cost of the twelve months just preceding the time at which cost calculations are made. Using the average for twelve months includes both the busy time and the dull time of the year, and using the last twelve months, instead of the last calendar year or fiscal year, gives the latest experience available.

As far as the printing business is concerned, this average for twelve months cost is as near a predetermined cost as it is possible to calculate. While this average may fluctuate from month to month, the fluctuation will, in all departments but those that are idle a large part of the time, and which therefore will constitute but a small part of the business, seldom be as much as 2 per cent from month to month. By setting up hour costs that are 2 per cent higher than his twelve months average, and using these in calculating the cost of orders, the printer is therefore assured against loss that might result from using lower hour costs than actual when figuring out the cost of an order.

How this is done has been explained in *THE INLAND PRINTER* in recent months in considerable detail, with illustration.

Tells Lesson of 40 Years Ago

Urges printers to get rid of "mental pi" as first profit lesson of depression; recalls learning it in '90s

By R. O. VANDERCOOK

I wrote the substance of these facts in the late '90's for *THE INLAND PRINTER*.

It is timely now, for every printing-equipment man wants printers to make themselves more useful, and thereby also increase their earnings so that improved equipment may be purchased.

So, here is the setup of the story: I was running a weekly newspaper and commercial-printing shop at Evanston, Illinois, employing ten to fifteen people.

From early morning until late at night I was chasing—chasing collections—chasing printing orders—chasing advertising—chasing news items—spending but little day time in the shop. At night, when the evening events were over, back to my desk to write stories and make entries in the books. I was the star chaser of the period. I even chased people to whom I owed money to give them a reason why I could not pay. That prevented them from chasing me while I chased others.

One noon I came back to my desk, put my feet on it, filled my corn-cob pipe, and faced the facts. With all my chasing I was

getting nowhere. I knew I was slipping—slipping. What was the matter? Whose fault was it?

I did some hard cogitating. I looked back into the works. What I then saw there gave me an inspiration. So I called Charley, the foreman, and said, "Charley, send the boy out and get several new brooms, also some overalls for me." Charley looked as if the boss had gone nuts.

I said, "Do as you are told and do it quick. You will never work in a dump like this if I have anything to do with it." The order was carried out. The power was shut off and not a wheel was turned for the next two days.

The new brooms were given to the men. Every bit of pi was cleaned up. The cases were all blown out. Five printing presses were checked through. Every worn bolt replaced and many new parts put in. And among what I thought was junk, several hundred dollars of value was salvaged.

I could not afford dust-proof cabinets, but the open frames were made dust proof by putting wall board on the sides. The wooden runners for the cases, which were about an inch thick, were replaced with steel one-eighth inch thick. The front lips on the cases were planed off and drawer pulls put on. This reduced the space for cases required to about one-third. Much new paint and varnish was used throughout the shop.

My flying feet seemed to have been missed on the street. Out of curiosity, some acquaintances began to drop in. "What's the matter, Van, why haven't we seen you." My answer, "I've been too busy."

Because I did not chase it, some of my customers began to bring in work. When asked for a delivery time, I said I was so busy that I could not get it out until such and such a time. I found that some customers called and paid their bills and the others sent checks by mail.

I put each press on the class of work best suited to it, and no emergency or rush would make me change it.

I kept one Gordon open for short runs only. A customer might come in for a short run of letterheads, tickets, or other small work. While talking to him I made a quick but simple layout of the piece, showing him the kind of type that would be used. I called Charley and gave him the layout.

A COPY SUGGESTION

Your Printer

Our desire to be your printer is not born of passing moments. It is a hope cherished through the years.

Many of our readers are, of course, also, our patrons; but we should like to remind those not yet converted from interest in the *note-book* to interest in our printing service that the former lives by the latter.

Apart from this consideration, our desire to serve you in your printing requirements is actuated not wholly by self-interest. In all sincerity, we feel that we render real service.

You incur no obligation when you ask us to call. Rather, shall we be your debtor until, in the usual course of events, however, you become ours.

★

Joseph K. Arnold Company, Chicago, gives this prominence on cover of its house-organ

Charley was a real swift, and often, while I chatted at my desk with the customer about the news of the town, Charley would bring in a proof. I told the customer, "If you want, you can send for the work in about an hour, as it will be dry enough to handle by that time." The open Gordon was put on the run.

This was the age when the bizarre, rule-twisting days in typography were fading away, and more simple styles of composition coming in vogue. By making a layout with the customer at my desk I could show him his advantage of using more chaste composition. The typesetter, not having to worry about the type to be used, swiftly produced good work.

My expenses for paper, ink, and so on increased rapidly, but consumption of man hours (which is the payroll) increased but slightly, so that I was able to increase the wages, which made the men take a more lively interest in their work, and all of us began to pull out of the so-called "slough of despond." When business began to tremble, and expenses only double, I ceased worrying about the payroll and began to discount bills.

That delving into the heart of the business, the mechanical works, was the great transition period of my life. For the seeds of thought beginning to grow at that time have developed a business that I have good reason to believe will make my three sons and their families and their families' families independent. I found that if I could produce a machine or device that was really of use, and intelligent printers also learned about it, all the high-pressure salesmen could not prevent them from getting it.

EDITOR'S NOTE: R. O. Vandercook here suggests that when printers clean their minds of the pi that afflicts many of them, they will clean up and modernize their shops and methods of doing business as well. As those who have done away with mental pi know, this is the road to profit.

★ ★ Is It True of You?

By W. F. SCHAPHORST

Every printer knows the story of the cobbler whose children had no shoes. But why should printers print mostly for others and not for themselves?

There is nothing new about this situation, I confess. But what got me started was to have a printer's salesman call on me, and send in a card reading "1,000 cards like this for \$1.95." Printers, isn't that *cheap* enough?

Yet, in spite of the cheapness of his cards, that printer's salesman didn't have a private card for himself, with his name printed on it. The solicitor *wrote* in his name on the card, under the word "Representative," before sending it in to me. How *could* he sell me?

Insert Shows the Result of Lower-Cost Four-Color Platemaking Method



A brand of color illustration which it seems should cause many who, for economic reasons, have been compelled to forego four-color process to once again use full color is exemplified opposite—for the first time in any printing trade magazine.

This method was briefly mentioned in THE INLAND PRINTER for January, following an explanation to engravers and colortype printers by A. T. Wickham, of Cleveland, in Chicago in December. Mr. Wickham refers to the development in the plural, as the "Meinograph" process and the "Meinotone" process. Meinograph applies to a method of working up copy for color reproduction and Meinotone to color plates from Meinograph copy.

The principle of the Meinograph process is the facile conversion of one-color copy to full color for mechanical reproduction to Meinotone plates by color-separation negatives. When the copy—a wash drawing or an ordinary black-and-white photograph—is approved as to form, character, and detail, a specially prepared transparent film is superimposed over it. On this film—with the monochrome copy showing through as a guide—the artist applies the colors. The film, it is reported, constitutes a perfect surface for the application of the dyes, and as the color is separated from the monochrome by the thickness of the film, distortion of the photographic detail of the picture is obviated. Coloring the film is left to the artist's discretion, unless a positively perfect match is required, when he should follow a sample, swatch, or a color sketch. To a very large extent, the tonal quality of the colors is imparted by the underlying photograph.

When it is completed, Meinograph copy amounts to a full-color picture, and may be considered as such by the customer before work is begun on the plates. With the film over the monochrome the two units are seen as one. General form and detail are present in the monochrome; all color on the film.

The most basic difference, perhaps, between four-color process and Meinograph, as has already been intimated, is that, in the former, *detail* is obtained through a combination of the three primary colors, black serving only to sharpen and intensify specific portions, whereas the yellow, red, and blue plates are used only for the application of the color in Meinograph-Meinotone. Form, character, and detail are carried altogether in the black.

One unit is separate from the other while making negatives by the Meinotone process. There are no blacks on the colored film and no colors in the basic, or monochrome, copy. After negatives for the red, yellow, and blue plates have been made from Meinograph copy, the colored film is lifted out of range,

leaving the monochrome copy only showing for the black plate. With no colors in the black, filtering and distortion are obviated.

Important economies and advantages to photoengraver, and the customer in his turn, are effected. In making standard four-color process plates, for instance, the color etcher must by manual manipulation recover the values lost in making the negatives. The result of his repeated staging, reëtching, and burnishing to achieve the required effects is not known until the four plates are proofed in combination. This reëtching and proofing, often done many times, contributes measurably to the cost of process plates.

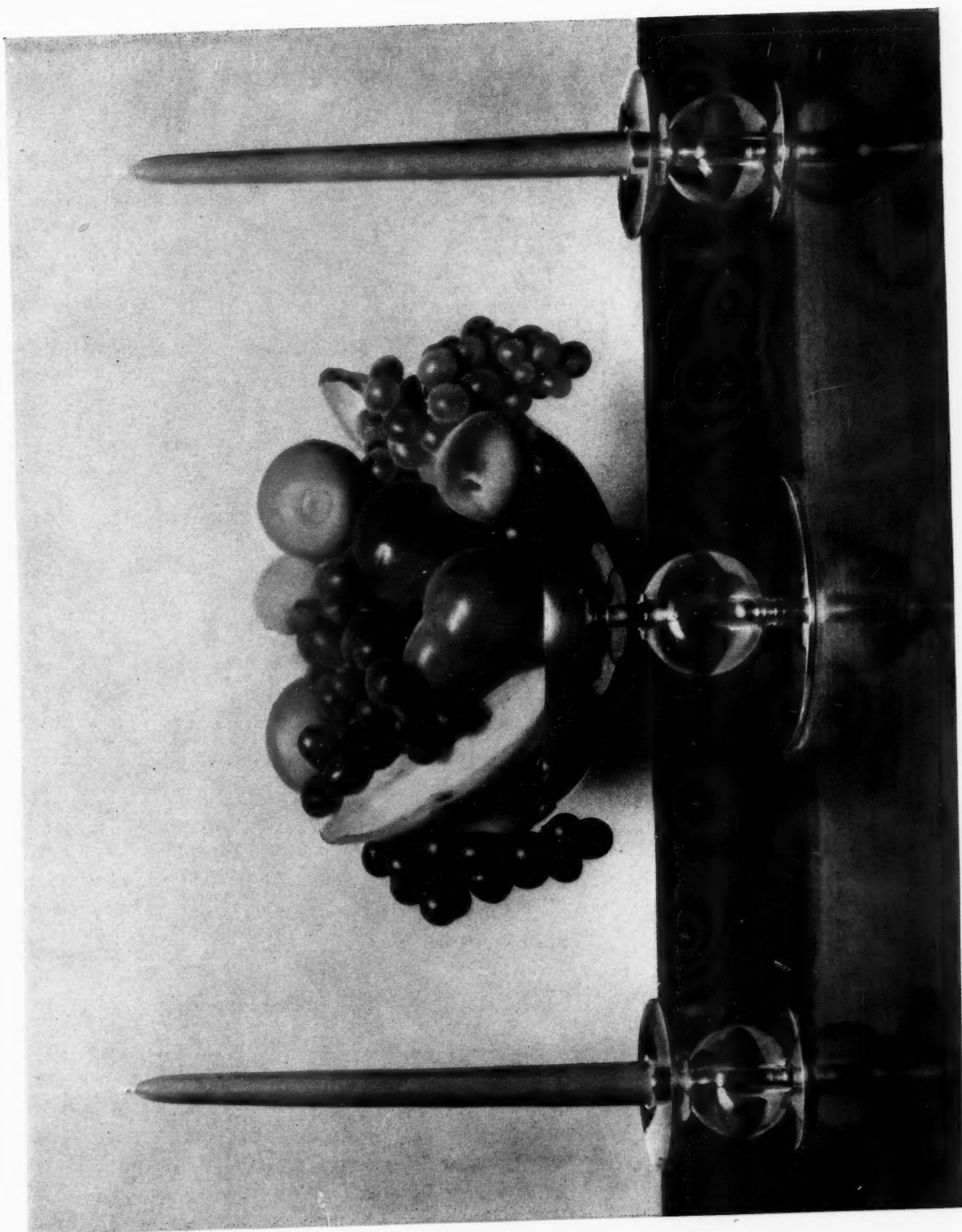
Too, in four-color process, the black plate is never a true image of the copy. The preponderance of the colors which cannot be kept out of the black negative, it is stated, makes more work for the color etcher on the one plate than on the other three. Detail is the responsibility of the color plates, which demand the utmost in hairline register.

Obviously one of the reasons for the high cost of four-color process plates, the repetition of needless blacks in each of the color plates, is a more serious problem, perhaps, for the printer than the photoengraver. The heavier the plate area, the greater the amount of ink required, and, as everyone knows, the danger of offset occurring is in direct ratio to the amount of ink it is necessary to carry. Because the black prints over screen rather than solid plate impressions there is a lesser danger of offset with Meinotone plates.

Meinotone plates, it is said—and apparently with good reason—simplify register and greatly reduce the chances of spoiled work. This is best explained, perhaps, by one other comparison between four-color process and the Meinotone method. In the former, detail is secured by overprinting yellow, red, and blue plates, little if any detail being left to the black. If the print is to be sharp and clear, all three colors must register absolutely.

As the overprinting of the primary colors is not depended upon to achieve detail in the Meinograph-Meinotone method, detail being provided by the black plate, a degree of misregister which would ruin four-color process work is unnoticed in Meinograph-Meinotone.

The foregoing points are also stressed in comment from a Cleveland printer, received by THE INLAND PRINTER following his first experience with Meinotone plates. "A few of the principal economies experienced in our pressroom," he writes, "are as follows: Make-ready is easier and quicker because for the most part the solids are in the black plate and because of the absence of lines in color plates, thus eliminating cutting solids in the yellow, red, and blue plates. There is a speeding up of the press due to the ease with which register is held. That and a lack of offset give additional savings in time and considerably less wastage."



Meinotone plates reproduced from Meinograph copy by
The Universal Engraving & Colorplate Company • Cleveland • Buffalo

The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

How to Avoid Offset on Ledger

When running forms on ledger paper on small cylinder press, we have trouble with offset. Would a spray be of any value in this case?

If you are printing solid and semi-solid plates, yes. If the work is principally type and light line cuts, no. Get a bond ink for cylinder press of the insurance-policy-black type and equip your press with a sheet heater and a delivery box, which you may make of heavy cardboard. This box is to be just barely large enough for the sheet, so that, as it is delivered, it floats on a cushion of warm air down on to the pile.

Important on a fast press like this is the right ink. In this connection, we recall that fast drum cylinders, just as fast as your small cylinder press and with a rear fly delivery, were turning out type forms on ledger without offset before sheet heaters, extension deliveries, and delivery boxes were introduced. In fact, the sheet heater and the delivery box came in about 1900.

Remedy Saves Platen-Press Rollers

A. L. Koehler, Miami, Florida, sends the following hint with the note, "I have had a good many benefits from your columns through helpful suggestions, and now I am pleased to contribute in this humble way."

Unnecessary wear and punishment of platen-press rollers may be avoided by following a simple and inexpensive method: First remove dirt and grease from roller tracks. Stick a strip of one-half-inch adhesive tape (length of track) on the track. Next, paste on thin strip of thin cardboard, one-half-inch wide, using makeready paste. Press firmly, and allow to dry. Upon trial, if insufficient, add another thin cardboard.

Printing Halftones on English Finish

We invite your criticism of the sheets sent herewith towards solving a pressroom problem. For some time we have been troubled with halftones having a mealy, mottled appearance on English-finish book, as you may see from full sheet Number 1. The trouble is largely overcome when a dull- or enamel-coated book is used, as shown by full sheet Number 2.

Unexplainable is the fact that the bound magazine herewith is printed on the same stock and with the same ink as sheet Number 1, yet the cuts show up better, although still far from perfect. Our pressman contends that the paper sur-

face varies and contains a chemical which is ink resisting. This latter theory seems untenable to us. The paper is a well-known and popular English-finish book, and the ink an equally good halftone black. The plates are 133-line.

Can you tell us whether our trouble is caused by faulty paper, ink, presswork, or cuts?

It is true that there is a considerable variance in the two samples of English finish, one showing the plates up less favorably, having a harder, glossier surface. This is a matter of no great importance if the proper ink is used for each batch of paper of different surface. The proper ink is not halftone, but magazine black, suited to your press and the paper. The proper screen for it is not 133, but 120-line.

In addition, a more thorough makeready is needed for plates on English finish than on dull and enameled book. You will find chalk overlays and a hard packing helpful.

A COPY SUGGESTION

Is Your Printing Appropriate?

EACH business, product, or service presents a very different problem . . . an individual problem in regard to the character of the printing it uses.

Printing that is appropriate for an amusement park would not be appropriate for a church. Printing that is appropriate for auto advertising is not appropriate for a bank or investment house.

One of the most serious mistakes a business can make is to use printing to get business that is not appropriate to the needs, use, and purpose of the buyer . . . yet, it is an all too common mistake.

Your printing not only should be appropriate to your kind of business—whether it is mercantile, manufacturing, merchandising, or professional service—but it should also possess the character, individuality of your firm.

★

The Bramwood Press, Indianapolis, features need of fitting printing to business using it

Ways to Prevent Offset

Enclosed find samples of a four-color-process illustrated letter which we have printed on several occasions, but have always had to slipsheet for the black. Can you offer any suggestion? We presume dull coated would be preferable to the enamel coated we are using, but would offset be less troublesome?

You would have to carry more ink on dull coated. You will have less trouble if you print the black first and overprint with transparent colored inks. Add one ounce of silk-finish carbonate of magnesia to the pound of each ink used on the run. You can get the magnesia at a drug store.

Needs Costs on Gang Items

We would like to ask whether you have on file any definite practical method, generally used by label manufacturers, particularly for figuring large runs on the square-inch basis. Assume that we have an assortment of labels, all to be run in the same color combinations, making up a sheet 25 by 40, the labels varying in size from 2 by 2 up to possibly 8 by 10 inches, and a number of sizes in the run; the customer desiring to know the price that applies on each size, so that they cannot be quoted as a lot. Then, too, there comes the angle that in this combination run there might be labels for three or four buyers, so the labels have to be quoted individually. We have a method of our own, but we are just wondering if you have something on file giving the proper exact way to figure this so that the waste is taken into consideration and the plates properly proportioned.

Nothing in print has come under our notice. In a run of group printing each item should bear the cost of the fraction of the sheet it takes and the same proportionate waste cost. In pricing the items, you are guided by the cost of producing them most economically, whether a few or many up, according to the number of copies. If this cost is more than that of running the items in a group form, whatever the group form saves is your profit—not the customer's.

Seeks Better Printing of His Paper

We are not satisfied with the printing on our magazine. Will you give us confidential comment on the printing? We fancy a few sentences will sum up the difficulty or shortcoming.

Send a sample of this paper and also the name of press to a leading inkmaker, who will supply a suitable ink. Use plates no finer than 120-line and chalk overlays to get the most out of the plates.

Wants to Do Gumming on Press

We have read about a way of printing gum on paper on a platen press instead of gumming on a gumming machine. Will you tell us about this or mail literature on the subject?

Gumming on the press is messy, because the mucilage (made of either glue, dextrin, or gum arabic and water) tends to dry on the press, so that the mixture is never stable, even if glycerin is added to slow up the tendency to dry. Much better is the use of an end-gumming device or strip-gumming machine.

Printing on Cellulose Tissue

We have been a subscriber of THE INLAND PRINTER for a good many years and I believe this is the first time that we have written in for information, owing to the fact that you cover most of the problems that arise before we have to ask about them.

One of our customers is a manufacturer of shirts, and he wraps them in cellulose tissue with a printed blank on the inside. Recently he has been told that he could get the cellulose tissue printed, and we have been asked to look into the matter.

We have been told that it can be printed only from the roll and others have said it could be printed on the cylinder press, sheet-feed, with special inks. We are enclosing a peanut bag that was printed, and wish you would inform us how that was handled.

Ninety-nine per cent of printed cellulose tissue is printed on roll-feed rotary presses because it is next to impossible to feed, jog, and cut this tissue in sheet form. Cellulose-tissue bags may be had from your paper dealer and also imprinted on platen presses, using special ink. In quantities, the tissue is printed on roll-feed rotary presses, and then made up on bag machines.

Mechanical Overlays Do Help

I have been a subscriber to THE INLAND PRINTER for twenty-five years or more. I am now anxious to get a little assistance. I am not satisfied with the results we are getting on printing halftones. I have used hand-cut overlays and experimented with the chalk and other mechanical overlays. It has seemed to me that for the short runs (mostly less than 1,000) which we have on our work, and with the prices we are forced to meet, that mechanical overlays are too expensive for us to use.

In utilizing the mechanical overlay process, which starts with inking the plates with a tacky substance, is it customary to wash the cylinder press up completely before starting the actual printing? We have tried to accomplish this by inking the plates with a hand brayer, but have had some difficulty in getting an even enough inking by this method.

In printing school annuals, where the runs are 300 or less, would you consider a mechanical overlay necessary? We have wondered, sometimes, if on these short runs, it was possible to discern the difference in the finished product.

Many runs of a few thousand impressions are run without mechanical overlays, it is true, and the customer apparently is satisfied. This short cut, however, calls for an expert pressman, the right ink, good

paper, and the proper press. With these conditions present, the result still would be better if the mechanical overlay had been used, because it gives the pressure required by the various tones of the plates more quickly than with hand-cut overlays. In intricate designs, where the hand-cut overlay is useless, it still is efficient.

It is not necessary to ink up the cylinder press to ink the plates with tacky overlay ink. Platen presses or even precision proof presses may be used. In order to get the thorough inking of solids required, float a little kerosene over the bare plate. After the kerosene has settled in cavities between the halftone dots, pass a blotter or newspaper over the halftone to remove kerosene from the solids and all but the highlights. The kerosene remaining in the highlights permits full inking of the solids without filling the highlights.

You can print annuals without mechanical overlays, but you can print them better, and even in competition quality counts.

Wants Book on Decalcomanias

We have an inquiry for a book dealing with the production of transfers and decalcomanias, a book dealing not so much with ceramics as transfers printed on simplex and duplex paper, fixed by varnish, or alternatively by sliding off the printing inks. We have made inquiries this side, but have not been able to find a book such as this, and we should be glad to know if you have any books on the subject.

We are printing your query here in the hope that some reader may know of such a book. All that has come under our notice are brief discussions in three English books of lithography: "The Art of Lithography," by Henry Rhodes; "Transfers," by Charles Harp, and Richmond's "Grammar of Lithography," the last named now out of print. Your inquirer may find these books in the library of the British Museum and possibly other large English libraries. It might be well worth while to try the large libraries of Berlin and Paris, also the leading technical schools of England where lithography is taught.



"In the Days That Wuz"—Blacksmith? Never!

Cartoon by John T. Nolf, Printer-Artist

Arm-Type Slitter Raises Problem

Will you please give me the required information on installing a slitter? We have the slitter. I suppose it is the right attachment, as it came with the press. I suppose the slitter has bearing on the stripper rod. If so, where does the pin that runs through the slitter fasten? There is no attachment that I can see. Also where does the spring fasten to press? It seems too short to fasten to the little point that is on one of the cylinder bands. Also, what is the best material to use on drawsheet for the slitter to cut against? Is this type slitter satisfactory? We also have another press with geared slitter which works all right, and never gives trouble.

This arm-type slitter will give satisfaction if installed as directed. The cylinder band with hook on it, to which the slitter spring is attached, goes in the middle. The arm of the slitter goes on the stripper rod, with the pin fitting between two stripper collars—without binding, else the slitter will not set squarely on the rod. After the spring is hooked on the center cylinder band, one of the knurled-faced friction wheels is placed in contact with the fiber, leaving a space of a sheet of paper's thickness between the edge of the friction wheel and the flat side of slitter blade. The other friction wheel is set one thirty-second of an inch from beveled side of slitter blade.

The position of the slitter arm may be varied by loosening the set screw on the pin through the arm. This set screw must be tight when slitter is in use. The slitter spring must have tension enough for friction wheel to drive fiber. A strip of shim-ning brass is good on the drawsheet.

Chalk Relief Overlay Leads

We would like to be advised how extensively mechanical overlays are used at present.

The majority of the modernly equipped plants use the chalk overlay. It is more economical than hand-cut overlays and more satisfactory. Also it gives results on plates where hand-cut overlays are not completely effective for perfect results.

Rear End of Sheet Blurs, Wrinkles

In making the last run of the black print, eight pages up, our pressman, after working all day to eliminate the blur on the back end of one side of the sheet, had to take out the four plates above and below where the trouble lies, and run separately on 20,000 impressions instead of 10,000 in order to get the four plates to print properly. He even went to the trouble of lowering the cylinder and stripping it down to the base, making ready all over again, examining every phase of the press mechanism.

Our superintendent and head pressman have quite a library on what to do in cases of this character, but nothing could be accomplished to prevent the trouble.

It was suggested to the writer that it would be useless to talk to you about it, as they have gone to all the known remedies for the trouble. Something might have developed in the last few years. Won't you give us the benefit of any information you may have?

Examination shows that some grippers deeply mark the sheet, while others near the ends of the sheet do not leave a mark. On a run like this, inclined to wrinkle at the rear end, the grippers should be set with equal tension on the sheet. There also should be a gripper at each end.

The brush and the cylinder bands should be set tighter in the center than on the ends. You can imagine how a tight band and a weak gripper at the end of the sheet would increase the trouble.

The principal cause of the trouble, however, is that the two cuts in the rear corner of the form are higher, under printing pressure, than the rest of the form. These two high cuts pin down the sheet on the impression so that the wrinkle which these cuts should iron out cannot escape, and a blurred print results.

Wants to Produce Photo Postals

We have a customer interested in one-color post cards from photos. We understand this is a gelatin process similar to one used in Germany. Can you give us any information as to who does this work?

Photo-gelatin printing is done on the convertible-type lithographic press, and we are giving you name and address of concern that has a complete list of photo-gelatin printing plants in this country. These will be pleased to give you desired information on this subject.

A COPY SUGGESTION

Did You Know

More than \$8,000,000 is spent by business firms in the United States yearly for house-organs?

Why? The answer must be obvious. It pays.

A house-organ is *you* . . . your firm. It is the character and personality, plus the plans, purpose, and policies of your business, multiplied by many hundreds of times, greeting each prospect.

It is a friendly visit with your customers between your salesmen's calls. It continually makes new friends—new customers for you—and lays a foundation of good will and confidence that is really a most valuable business asset, worth more than all your buildings and equipment.

A house-organ need not be expensive. It can be a small, four-page folder to start. We will be glad to discuss details without obligation.



Roling Printing Company, St. Louis, sells idea of house-organs in its attractive house-organ

Making Register Adjustments

A used and reconditioned cylinder press has recently been installed in our shop, and contrary to guarantee, it fails to print in register. I pulled several impressions on the drawsheet which are in perfect register but in the run sheets may be from a lead to a pica out. What are the adjustments for register?

You should get the instruction book of this press. Pull twelve or fifteen impressions on the drawsheet which should be not more than .003 of an inch above the cylinder bearers. If the register is not lost in this test, set the feedboard so that the straight-edge on it just touches the drawsheet. The guide tongues should clear the cylinder a sheet of paper more than the sheet being printed.

The ends of the tongues are curved the same as the cylinder. The grippers are set with uniform tension, one gripper near each end of the sheet, with a sheet band inside each end gripper. The tongues are set one-sixth of the sheet's length from the end.

Printing Halftones on Matt Papers

The above caption heads the first article in an interesting department of the current *British Printer*, "a critical commentary on things printed and otherwise," by Harold Hood, F.R.P.S. Summed up, the author advises strong presses, strong bases (made of metal), strong ink (concentrated with extraordinary quantity of pigment), and strong pressure.

Our American printing pundits certainly agree with most of his conclusions with a single reservation. Instead of extraordinarily strong pressure, they have found it better to add to a hard packing a sheet of special impression rubber, which causes the halftone dot to reach the bottom of the depressions in paper not of homogeneous surface without crushing and marring the beauty of its finish.

Gold Ink Is Problem on Press

We are enclosing two samples of a run we are printing with gold ink. One is an impression at the beginning of the run, the other print several hundred impressions later. We mix this ink exactly according to the instructions on the can, and are wondering what causes our difficulty. We are running this on a four-roller cylinder press.

There is too much impression and too much roller pressure. This ink works best with minimum squeeze and the rollers set light. The mixture prescribed is for sixty to seventy degrees Fahrenheit. Any considerable change of temperature requires a different proportion. While the roller pressure may have seemed all right at the start, it became too strong for this ink as the run warmed up the rollers and the ink. The ink must be kept stirred up for a good mix in the fountain and many concerns use agitators in the fountain with good results.

The Month's News

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

N. E. A. Changes Code Setup

The Joint National Code Authority for Divisions A-2-A-5 met in Chicago headquarters of the National Editorial Association during January, and made far-reaching changes. The most important is delegation of further power to state associations and their regional code agencies in obtaining compliance with code provisions in the future.

The authority acted to weld the association and code functions more closely, and ordered an educational program on fair-trade practices.

Announcing that expenses for the national office had been drastically reduced, the code board now leaves it up to regionals to set their own budgets, incorporating therein seventy-five cents an employee for the support of the national office for the first six months of 1935.

R. H. Pritchard was elected chairman of the code body, succeeding Walter D. Allen. Immediately he announced that the N. E. A. will play a more forceful part in the code activities of A-2-A-5, and that the association is already preparing for voluntary continuation of the principles incorporated in the code, should N.R.A. expire in June without Congress legislating a new setup into existence.

N. E. A. will devote its efforts, in the code-making days to come, to defending employers against burdens in the way of excessive wage, hour, and working-condition demands by the Government, declared Harry B. Rutledge.

Postmaster Boosts Direct Mail

The Chicago postmaster, Photoengraver Ernest J. Krutgen, has issued a folder to all the users and producers of direct-mail advertising calling attention to the new regulations of the department, designed to increase the use of such advertising. Because of opposition of newspapers, the post-office department is not pushing its drive to encourage the program as strongly as it did when first initiated.

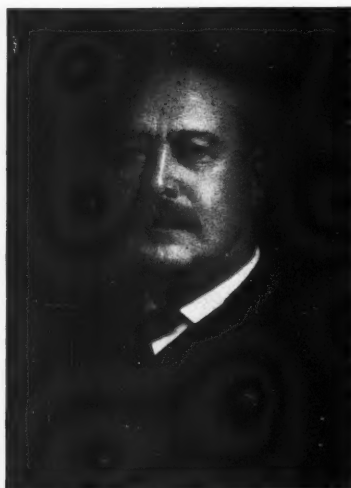
However, the program includes coöperation with various graphic arts and advertising organizations in the development and promotion of mailing pieces designed to produce a larger volume of such business. Although the *soft pedal* has been applied to this feature of the plan, printers should make every effort to obtain full information from their postmasters, and thus counteract opposition to the idea, which is keeping such printers from getting the fullest benefit of this promotional endeavor.

Advertising sent out to promote the use of more advertising should stress the view of the Government officials that use of more direct mail will aid business recovery.

Phinney of A. T. F. Is Dead

Joseph Warren Phinney, for years a director of American Type Founders Sales Corporation and manager of the Boston office until last year, died December 28 at West Medford, Massachusetts. He was eighty-six and a veteran of the Civil War.

Phinney was one of the real veterans of type-founding. He worked for the printing house of Rand & Avery in Boston in 1868, later going to Dickinson Type Foundry, heading its speci-



JOSEPH WARREN PHINNEY

men-printing department. Some of the specimen books issued under his direction are valuable, rare items today.

Phinney was noted as an authority on type design, but his abilities were never fully utilized until after the formation of the American Type Founders Company in 1892. The first years of the company were troublous, and in 1894 Phinney induced Robert Wickham Nelson to buy in and become a director. Nelson devoted a considerable part of his time to the concern, soon becoming its general manager. The reforms and coördination he brought about resulted in his becoming president of the firm a few years later, when its troubles were eased.

The swift growth to international prominence which followed was Phinney's most cherished memory during the years to follow.

Southern Newsprint Mill Assured

Speaking before the New York State Publishers' Association, James G. Stahlman told of plans to erect an \$8,000,000 newsprint mill in the South, to be in operation by 1936. Publisher of the Nashville (Tennessee) *Banner*, Stahlman is chairman of the newsprint-manufacturing committee of the Southern Newspaper Publishers' Association, sponsoring the mill.

Stahlman gave no information as to the location or financial backing of the mill, but added that a statement would be given out during February. The groundwork for the new mill is based on the experimental-paper work directed by Dr. Charles H. Herty, going on for eight years.

Stahlman stated that newsprint can be made in the South at \$3.50 to \$7.00 a ton less than anywhere in the North or in Canada.

Cuneo Pioneered Silver in Gravure

The Cuneo Press, commenting on a recent gravure section in the Chicago *Sunday Tribune*, in which metallic ink was used, reports that its subsidiary, Neo Gravure Company, produced a gravure advertising supplement for the Pittsburgh *Sun-Telegraph* issue of October 7, 1932, using silver and blue inks. And a later run for another concern combined silver and black on gravure presses, while metallic inks have been used on several other commercial forms produced by gravure since.

N.R.A. Studies Pricing Rules

With much fanfare, the National Industrial Recovery Board called a meeting in Washington on January 9, 10, and 11 to discuss price-fixing provisions in codes. It was intimated strongly, and given much publicity in newspapers, that after the conference there would be no more price fixing.

The National Graphic Arts Coördinating Committee, through Chairman E. W. Palmer, made a statement at the session, principally because the call included consideration of all cost-finding and cost-accounting rules, of price-determination schedules, and all other matters relating to price in any way.

In his statement, Palmer stressed the fact that the graphic arts code does not fix prices; that it does provide three ways of determining costs, and provides only that an establishment shall not sell below cost of production.

"In developing the entire stabilization program in the graphic arts code," he said, "it was the considered judgment of the experienced participants that any stabilization based on price fixing would fail. On the other hand, the formulators of this code were equally certain that the graphic arts industries must have a program of stabilization that does contain definite prohibition against selling below cost. Any program that permits continuous and uncontrolled selling below cost can only be destructive in any industry in which it exists, and more especially in the custom-type industry."

On January 30 began another conference in Washington, to consider code rules on wages, hours, and working conditions.

Observers state that neither hearing will result in any revision in existing codes unless Congress should extend the present N.R.A., rather than write a new law. It is their belief that the information sought at the hearings is for the purpose of guiding Congress in preparing such a new law, or in providing for revision of the present one, should it be extended.

Craftsman J. G. Ruesch Is Dead

Jacob G. Ruesch, head of J. Ruesch Printing Machinery Company and a charter member of the Milwaukee-Racine Club of Printing House Craftsmen, died December 29 after a long illness. He had always been an active force in the growth of the Craftsmen's movement and his passing leaves a vacancy it will be hard to fill.

The Inland Printer for February, 1935

New Method Sells Post Cards

The Lincoln Printing Company, Chicago, is featuring a new item on which it has applied for copyright and patent, called Chromatone process. By its use, post cards are given single-color and two-color tints shading from solids into barely perceptible tones. The outstanding series produced on the new cards was for the Auburn Automobile Company dealers. Half-tones are used in obtaining the result. Presses are equipped for printing both the Chromatone tint and the black type message in one passage through the machine.

Code Directors Discuss Future

Code directors from nineteen cities attended the first meeting of the Graphic Arts Trade Association Executives in Chicago on January 24 and 25. It was an executive meeting, the trade press and others not working as association executives being barred. President S. F. Beatty stated that some present felt they would not be able to speak freely if press representatives were in the room.

The resolutions adopted by the conference favored a continuation of N.R.A. and also the graphic arts code by the present Congress, and gave a stinging slap to N.R.A. for failure to clarify policies and to bring cases to trial. The latter resolution stated that such failure to act was breaking down all code administration and nullifying the code.

Another resolution, advocating joint regional code administration, stated that failure of some national code authorities to provide any regional administration made obtaining of code compliance "almost impossible." It recommended that the existing printers' regionals be empowered to serve as regionals for such nationals, and that assessments for such service be determined by such regionals.

The conference urged that nationals issue a weekly bulletin to regionals, giving all rulings, explanations, and opinions rendered during the week so that all statements may be uniform. It urged a vigorous protest against delay in budget approval, declaring this worked a great hardship on local agencies.

Restrictions on future activities of printing brokers were considered, with the recommendation that these be required to price printing under the second and third methods provided by the code. Uniform certificates of compliance for all national code authorities and their regionals also were recommended.

Objection to broadcasting of code "misinformation" by "non-authorized persons" caused a demand that national code authorities request related and supply industries to insist that their representatives refer code queries to the proper code agencies.

Clarification of the entire labor section of the code was sought, also unfair wage differentials in overlapping codes must be eliminated, other resolutions asked. The conference seeks protection against direct selling of paper to consumers, or setting up of price differentials.

Mandatory reporting of "code violations" by all printers is also a desire of those attending, as is some regulation to require that split deliveries carry an added service cost to compensate.

These resolutions were the result of some seventy-five questions submitted by various code directors prior to the conference. Among these questions was "Can a line be drawn between activities formerly done by trade associations and those of code-administration agencies?"

Other questions took up means of getting the budgets approved, of collecting the assessments

(N.R.A. requires that they be called "contributions"), whether code directors should "force" or "sell" compliance, ways to subject "gang" printers to cost elements which will make competition more fair for others, various costing problems. On pricing, discussion centered on making price regulations more stringent.

Linotype Promotes Harry Porte

Harry W. Porte, for the last two years assistant manager of the San Francisco agency of the Mergenthaler Linotype Company, becomes its manager with the promotion of F. C. Van



HARRY W. PORTE

Schaick to special representative of the president on the Pacific Coast. Van Schaick founded the agency thirty-one years ago and has been its manager until this time.

Porte, formerly vice-president of the Porte Publishing Company, of Salt Lake City, was a charter member and organizer, with Ed Bemis of Colorado, of Newspaper Association Managers, Incorporated. He is widely known, and has been active in organization work of several state press groups.

Early experience in newspaper work came to Porte, he says, in "being half of a two-man weekly," the *Gackle* (North Dakota) *Republican*. He later worked in the plant of Earhart & Richardson, Cincinnati.

After the war, he was for a time assistant commandant of Ohio Military Institute and thus retains a lively interest in educational work. He is a technical writer, and collaborated on the "Dictionary of Printing Terms."

Seeks Overseas Correspondents

Lester W. Card, a compositor residing at 1126 Lindley Street, Bridgeport, Connecticut, wants to correspond with compositors in other countries to exchange ideas and information on customs regarding their work. He makes his request to *THE INLAND PRINTER* because "I know *THE INLAND PRINTER* reaches every corner of the globe." We hope he is swamped with letters.

Check Passer Victimized Printers

Courtesy and hospitality of Southern printers surpasses the traditional graciousness of the South, for they even cash checks for strangers who apparently are connected with printers of other places.

St. Elmo Newton, president of S. C. Toof and Company, Memphis, Tennessee, tells of cashing a check for one "H. C. Campbell," who introduced himself as being connected with the Clegg Company, San Antonio, Texas. Campbell "had an auto accident" on his way to his "home in North Carolina for Christmas," and needed a few dollars.

The check came back, marked "no account." L. B. Clegg advised Newton that this impostor was probably the same man who introduced himself to the Clegg Company as "Martin of Brandon Printing Company, Nashville," and who also had an auto accident, cashing a bogus \$10 check. A third printer, W. R. Newman, president of S. B. Newman and Company, of Knoxville, Tennessee, also informed Newton that one "H. C. Edwards," representing himself as a Toof salesman, had persuaded him to cash a rubber check for \$15.

Then Newton passed the information to *THE INLAND PRINTER* as the quickest way of warning Southern printers of the operations of this man. Any printer asked to cash a check for a stranger should ask for additional identification, such as business cards, letters, and so on. If the man cannot or will not produce them, he should be held for the police. He may have a record.

Detroit Honors Firms 50 Years Old

January 14 the Typothetae-Franklin Association of Detroit held a luncheon to honor printing firms in the city which had been in business fifty years or more. Among those honored (and date of establishment) are: Richmond & Backus, 1842; John Bornman & Son, 1859; William Graham Printing Company, 1861; West Printing Company, 1883; Esterling Printing Company, 1883; Ockford Printing Company, 1880; and Speaker-Hines Printing Company, 1884. The old-timers attending the affair recalled many incidents of "the days that wuz," before type-setting machines were invented, before high-speed presses and automatic feeders were known.

Exhibit Book Franklin Printed

A book printed by Benjamin Franklin, the Presbyterian "Confession of Faith," was the prize exhibit of Washington & Lee University, Lexington, Virginia, during the Printing Education Week. C. Harold Lauck, instructor in journalism, directed observation of the week in Virginia. John E. Allen, editor of *The Linotype News*, was principal speaker on the program.

Exhibit Our Contest Entries

As head of the Los Angeles committee on Printing Education Week, Atwell L. Jobe, head of printing department of Frank Wiggins Trade School, sponsored several five-minute broadcasts over local stations to promote printing. He also arranged a program based on Benjamin Franklin, produced at Metropolitan Part-Time High School, adjacent to the Wiggins school.

In addition, display boards showing entries in *THE INLAND PRINTER*'s contests and "Printing for Commerce" units of the American Institute of Graphic Arts were exhibited at the Bullock's Department Store and the public library. *THE INLAND PRINTER* exhibit was featured also at the Christmas session of the Printing Teachers' Association, a local group.

Old-Time Printers Mark 50 Years

The Old-Time Printers' Association held its fiftieth anniversary banquet in Chicago on January 20, with Col. Robert R. McCormick, publisher of the Chicago *Tribune*, as the guest speaker. His comments on the printing art were received enthusiastically by the 800 present.

Joseph Medill, editor of the *Tribune* in an earlier day, and uncle of the speaker at the current banquet, was actively interested in the association from its organization. In 1896, a statue of Benjamin Franklin, presented to the association by Medill, was unveiled in Lincoln Park. The members lay a wreath on the statue each year (see *THE INLAND PRINTER* for January, 1935, where the ceremony is pictured).

A number of old-time printers were present, including three who are seventy-nine years old. Fred J. Hagen, president, and former president of the International Association of Printing House Craftsmen, presided, and introduced the older members.

The gold-covered, spiral-bound souvenir program contained a brief history of the association, in which is disclosed that A. C. Cameron, first editor of *THE INLAND PRINTER*, was the association's first secretary. The history of the association has been closely allied with that of *THE INLAND PRINTER* during the past fifty years.

Inland Publishers Gather Here

The Golden Anniversary meeting of Inland Daily Press Association in Chicago, February 19 and 20, will be one of concentrated business discussions. The main social feature of the two-day program will be the banquet scheduled for February 19, at which time a brief history of the association will be read and entertainment will be furnished by the Chicago *Tribune*. Sessions will be limited to members only, with editorial, advertising, mechanical, and management problems all covered thoroughly.

Walter Stoddard Is Dead

Walter Stoddard, for the last sixteen years a representative of Brandtjen & Kluge, Incorporated, died in Minneapolis, December 20, after a brief illness. He was seventy-five. Stoddard was for many years a representative of the Mergenthaler Linotype Company, making several trips to Europe for it, on one of which he brought back the first font of Caslon type used in this country. He lived in Milwaukee for many years, where he was widely known.

Daily Boosts Classified Linage

Business is available for those who go out looking for it, as the Litchfield (Illinois) *News-Herald* has demonstrated. The evening daily is published by the Litchfield Printing and Stationery Company. It has 3,500 circulation in a town of 7,000. Classified-advertising salesmen put on a promotion campaign during 1934 which set a new record for such business carried. The total was 173,571 lines, an increase of 75,009 lines over 1933, 96,261 lines over 1932, and 88,292 lines ahead of 1931.

Frank P. Hanafin is head of the company and publisher of the *News-Herald*. J. Marvin Larkin is advertising manager.

Ease Code Advertising Bars

A hopeful light comes from Washington in the announced policy of the N.I.R.B. to liberalize the prohibitions of advertising allowances which exist in many codes. An amendment is proposed to allow such allowances in all codes, limiting them to payment for definite and spe-

cific advertising or promotion services. Price reductions and rebates, designated as advertising allowances, would be forbidden unless the advertising actually was used. The new stand is the result of a long fight against including advertising allowances with secret rebates and other unethical sales practices.

Intertype Increases Service Staff

To increase its service to printers in proportion with the increased volume being done by printers, Intertype Corporation is enlarging its sales-service staffs. George B. Jolly has been added in Chicago, where he has been a printing executive for some years.

For the last five years he was with The Banzer Press, and was general superintendent of the Franklin Company, also in Chicago, for eight years before that. The preceding seven years he was composing-room foreman of The Hollenbeck Press, Indianapolis.

In Brooklyn and Long Island, Joseph Dorn has been added to the sales staff. He has been instructor in the intertype school of instruction for several years and before that was an operator and machinist.

Manufacturer Returns Eagle

C. E. Murray, of the Linograph Corporation, Davenport, Iowa, early in December returned his firm's blue eagle, stating that the conditions laid down in the printing-equipment code made the monthly payments from small-town papers and printers too high for his firm to be able to sell them. He charged that this created a virtual monopoly in the typesetting-machine field.

Tell How to Discern Fakes

It seems even a wallpaper newspaper issued during the Civil War has its imitators. According to an item in *Publishers' Auxiliary*, the genuine can be told by the battered type, natural under the stress of war-time publication. Each paragraph in the first column starts with a "fist," lacking in the fakes. In the original, the head "Yankee News From All Points" appears at the top of the third column in boldface lower case. On the fakes, it starts at the bottom of the second column, and runs over into the third and fourth columns.

Again We Serve!

Some months ago, an Australian reader wrote *THE INLAND PRINTER* to put him in touch with the manufacturer of the paper used for one of our frontispieces. The letter was forwarded to The Beckett Paper Company. Carl R. Greer reports:

"We have now received a letter from Tullis, Hunter Company, of Melbourne, asking to become our distributor for off-set paper in Australia, and enclosing an order for *four long tons*. This connection comes, as you know, from a frontispiece published in *THE INLAND PRINTER*."

The staff of *THE INLAND PRINTER* feels a humble pride in having been of service here. The paper company obtains a new outlet, the Australian printers are provided with a new source of supply. The records are full of such instances, where *THE INLAND PRINTER* has brought together printers in all parts of the world and American manufacturers, with benefit to both.

Public Printer Issues Report

The "Annual Report of the Public Printer," submitted to Congress by A. E. Giegengack, and covering the last year of service of his predecessor, George H. Carter, tells of the tremendously increased amount of printing produced during the period, including \$2,000,000 worth of printing for alphabetical agencies, the largest single group on the books.

Public Printer Giegengack states that he has not been in office sufficiently long to make specific recommendations, but strongly emphasizes the need for immediate action by Congress to appropriate funds to erect a new Government Printing Office to replace the present building, now seventy-eight years old. He refers to the crowded conditions as a cause of higher costs, and adds that weakened walls and floors form a constant menace to workers.

Forecasting a still greater use of the Office's facilities by various Governmental agencies during 1935, he urges increased appropriations to make possible addition of more employees.

Three Generations in One Shop

Three generations of one family are engaged in producing printing at the Kings Printing Company, New York City. Joseph King became an apprentice in Europe in 1861, eventually becoming publisher of a newspaper, which he issued until 1917. His youngest son, Bernard, became his apprentice in 1899, later emigrating to America.

In 1921, the father joined him and Kings Printing Company was founded. Bernard's son, Al, started with the firm as an apprentice in 1926. Al's sister, Silvia, runs the office and makes estimates on orders coming into the shop.

Thus three generations of one family, with experience extending over a period of seventy-four years, are operating the plant. Equipment and product are both kept modern, Bernard King reports, giving as indication the firm's own letterhead, a reproduction of the second-prize winner in *THE INLAND PRINTER*'s recent letterhead contest. "We were very much impressed with it," King states.

Birren Now Color Consultant

Faber Birren, formerly production manager for *Modern Hospital*, has gone into the profession of color consultant, with offices in the Palmolive Building, Chicago. Writer of numerous articles on color use in *THE INLAND PRINTER*, Birren is color adviser to Beckett Paper Company, and to several other organizations and industries. He is the author of five books on the use of color.

Indians' Printing Teacher Dies

William C. Beddow, for nineteen years an instructor in printing at Haskell Indian Institute, Lawrence, Kansas, died January 4 from heart trouble. He retired a year ago, and was succeeded by one of his former pupils, Allen Shepard. Beddow was an employee of the Government Printing Office from 1897 to 1915.

George W. Jones' Books Shown

The Limited Editions Club galleries at 551 Fifth Avenue, New York City, have an exhibit of fine books from the presses of George W. Jones, of London, England. The exhibit will be open throughout February from Monday to Friday each week. Included is "The Georgics of Vergil," which was praised by the pope, and a book printed for Leonard Gow, showing his Chinese porcelains in full color.

Research Body Schedules Session

The first general meeting of the Graphic Arts Research Bureau, founded by technical experts in Philadelphia last October, will be held in Cincinnati on June 20. The Bureau already has 169 members, and charter memberships will be held open for those joining in Cincinnati.

The first publication of the Bureau will be the papers read before the fifth annual conference of the printing industries division, the American Society of Mechanical Engineers, which also will be issued under the latter's imprint.

A constitution, charter, and program of publications and procedures is to be offered the June meeting for approval. An editor, to serve without salary, is to be appointed to edit all publications of the Bureau.

The meeting will be held in conjunction with the spring session of the American Society of Mechanical Engineers, and will be sponsored by that group, the Lithographic Technical Foundation, and American Institute of Graphic Arts.

Customers Thank Ideal Roller!

During the last few years, it has been a growing, pleasant custom for business men to write a friendly letter of appreciation to customers at Christmas time. It has been one of the touches which have made the holiday season more pleasant. However, E. B. Davis, secretary of the Ideal Roller and Manufacturing Company, Chicago, offers a new one which has cheered that concern's entire staff greatly. Two of its customers wrote letters to company to express appreciation of the service given them during year.

Davis declares he would have been gratified even to get one such letter. Getting two, he believes, is cause for much crowing and also an increased chest expansion. It is only natural to assume that service down the line will improve generally to all customers.

Paper Firm Reports Gains

Good business being enjoyed by printers is reflected in the report issued by the West Virginia Pulp and Paper Company. The company earned \$664,520 net for the year ended October 31, 1934, compared with \$78,855 in the preceding year. This increase indicates the considerably greater volume of its products which the printers have used in producing a steadily growing volume of printing during the same twelve months. Credit is given to advertising sustained through depression years.

Maqua Founder Retires

Luther J. Calkins, founder of the Maqua Company, Schenectady, New York, has retired, feeling he has made enough to devote his time to other things. President of the now-\$500,000 firm since its start, he became chairman last year.

He started as an apprentice on the Harriston (Canada) *Tribune* in 1889, moving to Niagara Falls, New York, in 1892. After working there for some years, he opened his own shop. Desiring more knowledge, he sold out, going to Central Printing and Engraving Company, Rochester, from 1900 to 1903. He then became supervisor of printing for General Electric Company, a position he held until he formed the Maqua Company in 1907.

Calkins believes in keeping his equipment up to the minute, being the first in his district to install automatic feeders and better machinery generally as it was introduced. He has devoted considerable thought to amicable employee relations, and his company has never had a strike, although founded during a period of labor tur-

moil. One feature was an apprentice-training school, announced in full-page advertisements in newspapers at the time it was started.

The executive staff of the company contains many men who had no knowledge of the industry before entering the company's fine school.



LUTHER J. CALKINS

Maqua-trained, they are returning to the firm its reward for the time, money, and effort which gave them their start.

Calkins believes that if printing executives would spend more time studying the possibilities of their plants, and improving them, and less complaining of various things, they would find many of their troubles dissipated, and profits mounting at the same time.

An intimate of the great men of the industry for the last thirty years, Calkins was active in the councils of the United Typothetae of America and the Employing Printers of America. He regards T. E. Donnelly, head of R. R. Donnelly & Sons Company, Chicago, as the country's greatest printing executive, and Frederic W. Goudy as the world's best type designer.

A noted golfer, Calkins expects to devote his extra leisure to convincing his cronies that they just can't give him any competition.

Judd H. Redfield Is Dead

Judd H. Redfield, president of the Redfield-Downey-Odell Corporation, a New York City printing house, died January 17 in Greenwich, Connecticut. He was sixty-nine.

Starting with the Brooklyn *Daily Eagle*, Redfield went into business for himself in 1893, with his brother as a partner. The firm became Redfield-Kendrick-Odell in 1915, and later took its present form. Redfield was in charge during the entire period.

The firm is noted for its modern-style catalogs for auto firms and for its handbooks for the annual auto shows. The firm printed *Life* for some years, starting with its first issue.

Redfield and his associates gave generously of their time and knowledge to the New York Employing Printers Association.

S. T. A. Show in Big Store

The Society of Typographic Arts is having an exhibition of members' work in a gallery of the Marshall Field store in Chicago from February 1 to 15. The display is to show all types of work produced by members from original designs to published books, advertising printing, packages, and other printing.

Marshall Field and Company intends to give the exhibit publicity in its newspaper and radio advertising, in addition to furnishing the space for the show. It is anticipated that this coöperative effort by the Society and the great department store will make possible the examination of the work of members by all interested users of such matter, as well as the general public.

The Society of Typographic Arts is giving the exhibit considerable thought so as to make it a thorough showing of what the Society is trying to do to improve the quality of printing and printed products in Chicago.

Publishers Exempt in New Ad Bills

Two "food and drug" bills are before Congress for consideration, revisions of last year's opposed Tugwell and Copeland bills. Both of the current measures exempt printers and publishers from penalties unless they knowingly publish false advertising for themselves or others. The revised bills have been approved by advertising leaders.

The text of the law, however, bids fair to greatly reduce the business of label printers, and possibly all advertising in general, for several months. This is because the law provides that the Secretary of Agriculture shall have the right to establish rules, regulations, and interpretations from time to time. Thus, it will be necessary for the manufacturers to obtain approvals before proceeding in many cases.

It is anticipated that the Secretary will render all decisions promptly.

Chicago Surpasses New York City

According to the payroll figures submitted, upon which remittance to the United Typothetae of America is made for national code support, Chicago's commercial printing business exceeds New York City by 15 per cent, reports Chicago Graphic Arts Federation's *Galley Proof*. The statement goes on that Chicago reported annual mechanical payroll of \$19,542,000, while New York City reported \$16,611,000.

S. F. Beatty, code director, further states that Chicago has asked a 17 per cent reduction in its budget-contribution rate, the reduction to include a cut in the national rate as well.

Dando-Schaff Expands Plant

Additional evidence of the growing volume of business being done by printers is contained in the announcement being sent to customers and prospects by Dando-Schaff Printing and Publishing Company, Philadelphia, calling attention to expansion of its bindery and Vivatone departments. The firm has added 12,000 square feet of floor space to accommodate new facilities made necessary by increasing business. Dando-Schaff's work has been shown here often.

Norwegian Paper Shows Our Ideas

The international exchanging of knowledge made possible by the trade press is one of the many services provided to their industries. Thus, while THE INLAND PRINTER sifts developments in every land for useful ideas and information for printers in this country, the trade papers in other nations reprint material from THE INLAND

PRINTER for the information and guidance of their own countrymen.

The latest example of this appears in the October-November issue of *Norsk Trykk*. This leading printing trade paper of Norway reproduces four Christmas-card suggestions from THE INLAND PRINTER, together with a showing of Norwegian greetings and brief text regarding both. Immediately following is a comment on THE INLAND PRINTER's recent poster contest, including reproductions of the winner and the winning design of the original contest sponsored by the Museum of Modern Art.

Novel Booklet Advertises Printer

An attractive pocket-size booklet, "Footprints on the Sands of Time," is being distributed among its customers by H. M. Ives & Sons, Topeka, Kansas. The booklet consists of brief statements of outstanding news of 1934, culled from newspapers, and shown on pages for each month following the date upon which the action took place. It is calculated to give users of printing a useful handbook for reference in checking up facts on incidents of importance, thereby keeping the company's name constantly before its customers and prospects. A light touch is given by the last page, which carries only the copy: 1935?

Stuart Puts in Long Hours

Edwin H. Stuart, genial Pittsburgh typographer and promoter of better printed advertising, lampoons the code effect on management in *Typo Graphic* for January. Ed reproduces his own time card for the week of November 26, 1934, under the heading "Who Said Code?" It shows that he put in 83 hours, 11 minutes, that week. Can anyone beat that, he asks.

Former Inland Printer Man Dies

Milton O. Blackmore, associated with the Evanston (Illinois) *Review* advertising department since the paper was founded in 1925, died suddenly January 27 of a heart attack. For many years, prior to his connection with the *Review*, Blackmore was advertising manager of THE INLAND PRINTER.

Champion Fetes Employees

The Champion Coated Paper Company, Hamilton, Ohio, gave a giant Christmas party for its 2,900 employees, and the 9,000 members of their families. Each family received a Christmas tree, and all were given gifts, toys, and candy. Alexander Thomson, president of the company, substituted for Santa Claus.

Color Expert Opens Office

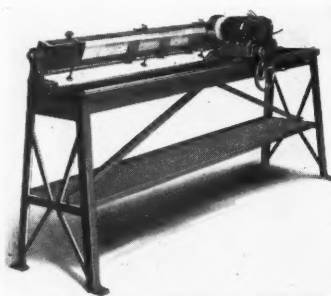
Howard Ketcham, for eight years identified with color appeal in product design, has opened offices at 545 Fifth Avenue, New York City, to specialize in commercial phases of color in industry. He was connected with E. I. du Pont de Nemours and Company, where he reduced Duco colors for use by the auto industry from 13,000 shades to less than 1,000.

Ink Firm Honors W. J. Witte

A gay dinner was tendered to William J. Witte, first vice-president and secretary of the Sinclair & Valentine Company, New York City, in honor of twenty-five years with the firm. R. R. Heywood, president, presented him with a bar to complete the fittings of his game room.

★ NEW EQUIPMENT FOR THE PRINTER'S PLANT

STRAIGHT or concave edges may be ground with the new Rogers junior knife grinder. Three sizes: for knives up to 61, 76, or 84 inches. Carriage with grinding wheel and motor traverses by wheel, cut-steel rack and pinion.



The Rogers Junior Knife Grinder

Bed is heavy, one-piece casting with two parallel-plane V bearings for carriage traverse, knife bar support, and is mounted on well bolted and braced cast-iron standards. Knife bar has cooling reservoir and setup clamps for quick adjustment of the blade.

Easy operation and economy are advantages claimed for the grinder.

The machine comes fully equipped, and each is tested before shipment. Full information may be obtained from Samuel C. Rogers and Company, in care of THE INLAND PRINTER.

A NEW ink fountain for gravure presses is being installed by the New York *Daily News* and *This Week*, after a year of testing. Outstanding advantages claimed for the new device are speed and uniformity of color. It is stated that old presses, equipped with the new fountain, printed 20,000 eight-page, four-color newspaper supplements an hour. On presses designed around the new fountain, it is said, this may be surpassed without loss of quality.

The fountain is entirely enclosed, except for the slit through which ink is supplied to the roll. The tank has capacity for seventy-five gallons, and keeps the ink constantly in motion and so mixed.

Quick drying reduces space web must travel between impressions in the test presses, being cut from twenty-nine to fourteen and a half feet. It is claimed that the faster the press runs, the better the results are, although no explanation is suggested.

Patents are controlled by Alco Gravure Company, through a subsidiary, Speedry Gravure Corporation. Gravure printers can obtain further information by writing Speedry Gravure Corporation, in care of THE INLAND PRINTER.

A NEW CHEMICAL, of special interest to the printers mixing their own inks and to the ink-makers, is colloidal aluminum linoleate, just announced. After two years of research in both laboratories and printing plants, it is stated that the chemical assures smoother laying of ink, clearer plates, and reduces offset. It is said to prevent livering of inks, and can be used to correct inks which have livered.

The maker states that printers have added as high as 20 per cent of the chemical on commer-

cial runs without appreciable loss of color. The theory for this is that chemically fixed available moisture in the chemical results in less absorption into fibers of the paper. It is added that its properties and uses are entirely dissimilar to the aluminum hydrate or paste used by ink-makers.

Interested firms can obtain full information by addressing Colloids, Incorporated, in care of THE INLAND PRINTER.

BASKERVILLE BOLD, a conception by intertype designers, is now duplexed with the popular Baskerville series in the boldface position on its matrices. Several sizes have already been com-

**THIS PARAGRAPH is set in 10
Point Intertype Baskerville Bold
with Baskerville \$1234567890**

pleted, of which a specimen in the ten-point size is shown. Specimen sheets may be obtained from Intertype Corporation, direct or in care of THE INLAND PRINTER.

A POCKET-SIZE BOOK which will soon become a desk companion of every plant electrician and maintenance engineer is "The Brush Phase of Motor Maintenance." This book contains sixty-four pages, 4 3/8 by 6 3/8 inches, and is profusely illustrated with diagrams and line drawings. It gives considerable factual data on all angles of the problem. Copies may be obtained free to all interested executives by addressing The Ohio Carbon Company, on company letterheads, in care of THE INLAND PRINTER.

MEMPHIS BOLD is now offered in nine-point size with Memphis Light, other sizes being 6, 8, 10, 12, 14, 18, 24, 30, and 36 for keyboard linotypes, and up to 144 points for all-purpose use. It is said Memphis Bold with italic and Memphis Light with italic are now being cut in all sizes, the ten- and fourteen-point sizes are ready.

Memphis Bold and Memphis Light small caps are available in two-letter matrices in the 6-, 8-, 10-, 12-, and 14-point sizes. Alternative capitals for E, K, M, N, and W are available in both weights in 6-, 8-, 10-, 12-, and 14-point sizes. Specimens of the latter size are shown.

€ K M N W
E K M N W

A new face for railroad tariff printing, eight-point Ionic Number 4 with Antique Number 8 is made in eleven different units, and can be supplied also on a self-spacing basis, the entire list of characters being confined to even-unit widths of 2, 3, 4, 5, 6, 7, and 8 points. This is said to speed up setting of tabular matter, with letters, figures and rules lining up perfectly.

Excelsior has been increased by the addition of eleven-point, and is now offered in 5-, 5 1/2-, 6-, 7-, 7 1/2-, 8-, 9-, 10-, 11-, and 12-point sizes

**HERE is a brief showing of 11
point Linotype Excelsior with
Italic and SMALL CAPS. How
is one to assess and evaluate a**

in combination with Bold Face Number 2 and Gothic Number 3, or italic and small caps.

The modern trend to simplified head style in newspapers is discussed in the current issue of *The Linotype News*, which traces the development and shows how such heads look. Specimen sheets of the new type sizes and copies of *The Linotype News* may be obtained from Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

The Inland Printer for February, 1935



TRAPPED?

Do you sometimes feel that you are hopelessly trapped between rising costs and lower selling prices? That there is no way out for the printer? Well, there *is* a way out . . . and printers are finding it. Gradually the printing industry is adjusting itself to a new state of equilibrium. But it's on a different basis. Extravagance and lost

motion are out. Turnover is faster. Production economically efficient.

Give heed to the fellow who is turning out good printing at the new price level and making a fair profit doing it. Ask how he does it. The chances are you'll find all modern equipment, including Linotypes, in his composing-room.

TRADE MARK **LINOTYPE**

Linotype Bodoni Family

M E R G E N T H A L E R L I N O T Y P E C O M P A N Y
2 9 R Y E R S O N S T R E E T , B R O O K L Y N , N E W Y O R K

Please Mention **The Inland Printer** When Writing to Advertisers

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 94

February, 1935

Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 43, Salamanca, Spain.

A/S NARVESEN'S KIOSKOMPANI, Postboks 125, Oslo, Norway.

MAXWELL ABRAMS, 10 Fichardt Street, Bloemfontein, O.F.S., South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

** Guaranteed Machines for Immediate Delivery **

AUTOMATICS:

Miehle Verticals

"B" Kellys

No. 1 and 2 Kellys

No. 4 Miehle auto-

matic Units

CYLINDERS

Two Color Miehles 56" to 70"

Single color Miehles, all sizes

Babcock and Premiers

NOTE—Feeders and extension

deliveries for above, if desired

FIRST SEE IF
HOOD
FALCO
HAS
IT

MISCELLANEOUS

Power cutter—all standard

and makes and sizes

Cutters and creasers

Stitchers

Folders

Patent base

SPECIAL

1—Miehle Horizontal—21x28—Latest Style

2—No. 4-Roller Miehle automatic units—Serial Nos. approx. 16000—like new.

On ANY MACHINERY requirements—get our prices.

HOOD-FALCO CORPORATION

Chicago Office
608 S. DEARBORN ST.
Tel. Harrison 5643

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVE.
Tel. Hancock 3115

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9502, Chicago, Ill.

FOR SALE

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

NEW ROUTER and Type High Planer by Hammond, price \$78.75; guaranteed five years. Here's what you've been looking for. HAMMOND MACHINERY BUILDERS, 1616 Douglas, Kalamazoo, Michigan.

FOR SALE—11 x 17 Rotoprint—Longprint model, Aldrich automatic sheet, both sheet and roll automatic feed, A1 mechanical condition; also Wesel whirler, size 24" x 24", motor driven. F 815

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping, and stereotyping; many great bargains. MILES MACHINERY CO., 478-B West Broadway, New York City.

"UNIVERSAL TYPE-KEY"—Stands alone in supremacy for easy and rapid type-estimating. Recommended everywhere. Price \$5.00. Write for circulars. 1909 Commerce, Muskegon, Michigan.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5 x 7 to 10 x 13 1/2; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

FOR SALE—One Willsea "U" type paper conditioner, in first-class condition. Write for price and particulars. F 822

FOR SALE—44-inch Seybold cutting machine. F 821

HELP WANTED

Typographer

WANTED—Experienced Typographer for famous Eastern plant; must be high grade in every way, know all modern type faces, plan superior pieces, and set them himself. Give full details, submit samples. F 810

SITUATIONS WANTED

Composing Room

COMPOSING ROOM FOREMAN, experienced in handling all kinds of printing; over 20 years Chicago experience in executive positions; can get production, contact clients; moderate salary. F 818

LINOTYPE OPERATOR—Union; widely experienced; guarantee fast and accurate work; single; prefer city in Middle West. F 817

Executives

A RELIABLE FLOOR MAN and lock-up; long experience with all kinds of commercial work and handling shop production; right man for right place; desires new location medium size plant; go anywhere; turn out lot of work at a profit; estimate, handle stock; meet old customers, get new ones. F 820

PRINTING PLANT EXECUTIVE, now employed as production manager and pressroom superintendent, desires position as plant manager or superintendent; 23 years' practical experience on all grades of black and color printing; young, clean-cut executive; negotiations confidential. F 807

Lithographers

LITHOGRAPHER—Experienced in combination litho and printing shops; capable of operating or starting a new shop. F 803

Managers and Superintendents

COMPETENT SUPERINTENDENT, composing room foreman, desires to change; will locate anywhere; now employed; details of experience on request. F 816

Photo-Lithographers

PHOTO-LITHOGRAPHER—Paper, film and wet-plate line and halftone negatives; clean albumen press plates. F 801

Pressroom

PRESSROOM FOREMAN—Now employed; 15 years at present position as foreman in a large flat bed pressroom doing the highest grade color and halftone work; experienced on one color, two color, and perfecting presses; A1 executive and mechanic; will consider making change; Chicago or vicinity; non-union. F 819

WANTED TO PURCHASE

WANTED—One used single revolution cylinder form newspaper press for sheet 40 by 62 inches; need not be in first-class condition. THE B. F. GOODRICH CO., Akron, Ohio. Attention: Mr. C. R. Terry, Pur. Dept.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.



He's responsible for 50 Million impressions a year ... and he knows

CORRYBON
B. & L. Inc.

... He knows that HOWARD BOND lends itself to a better all-around job. He knows it as a good paper to standardize on for letterheads and business forms, because it has what it takes to please his most discriminating customer ... whiter-than-snow white, a firm, clean-typing, smooth-erasing surface, extra strength, impressive substance and a moderate price. In the press room, he has found that HOWARD BOND feeds perfectly at high speeds, takes a neater impression and often produces a worthwhile saving in running time. If you haven't already standardized on HOWARD BOND, why not start right now?

THE HOWARD PAPER COMPANY, Urbana, Ohio



Howard Bond in Wove, Linen, Ripple, Hand Made and Crash Finishes; Howard Laid Bond in Antique and Smooth Finishes; Howard Ledger; Howard Posting Ledger; Howard Writing; Howard Mimeograph; Howard Envelopes, 13 lb. for Air Mail, Fourteen colors and White, Six Finishes.

HOWARD BOND
WATERMARKED
The Nation's Business Paper

COMPARE IT! TEAR IT! TEST IT! And you will specify it.

THE HOWARD PAPER COMPANY, Urbana, Ohio.
Send me the new Howard Portfolio.

Name..... Position.....
Firm..... Address.....
City..... State.....
(Please attach to your business stationery)

Please Mention **The Inland Printer** When Writing to Advertisers

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. KILBY P. SMITH, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1082 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6541 Cottage Grove, Chicago.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing Room Equipment For Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSEMENT BOARD—Easy to use, hardens like iron; 5% by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Machinery

EVERYTHING FOR THE PRINTER—Complete line of new and rebuilt machinery and equipment. Tell us your requirements. CHICAGO PRINTERS MACHINERY WORKS, 609 W. Lake St., Chicago, Ill.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY, JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers. UTILITY HEATER CO., 239 Center Street, New York City.

Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorers, humidors, mats, casting boxes, supplies. STEREOTYPE EQUIPMENT CO., 3828 Lincoln Ave., Chicago.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th St., New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bedoni, Beton, Trafton Script, Weiss, Phyllis and Atrax. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 23d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Calif. Representatives without stock: The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, New England type, printers' equipment, and composing room supplies. Representatives in all principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Job and pony job font specialists. Stock electrotypes. Write for catalog.

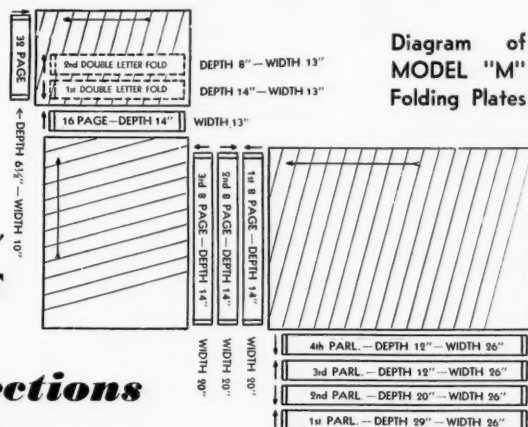
Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Compare the MODEL "M" CLEVELAND . . .

WITH YOUR PRESENT MODEL "B"

Both Machines Fold Sheets of 5 x 7"
Minimum to 26 x 58" Maximum, BUT



Compare Their Folding Sections

The Parallel Section of the Model M, with its deeper folding plates, adds many *New Sizes* of parallel and accordion folded signatures. The first right angle section, with its three folding plates all 14 in. deep, adds numerous *New and Valuable Forms*. Many signatures that require all four sections on the Model B can be folded in the first two sections of the Model M. Setting time is reduced and all right angle folds are much easier to make.

The Model M folds all work imposed for the Dexter Jobbing Folder, using same guide edges, up to 26 x 40 in. sheet size.

Compare How Sheets Are Conveyed

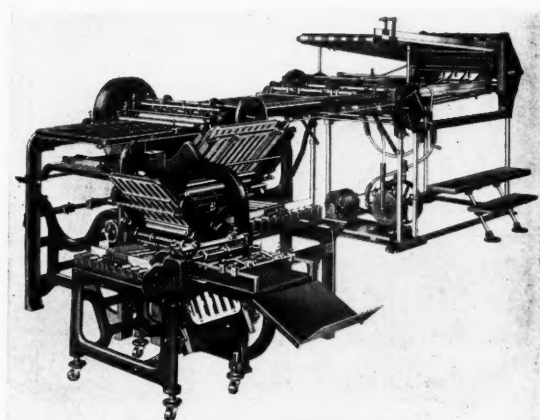
Diagonal roll cross carriers at each section convey the sheets smoothly, accurately, and at higher speeds, assuring more accurate folding and 35% or greater production on all right angle work.

Compare the Operating Conveniences

All deflectors instantly adjustable without wrenches. All folding plates instantly adjustable without removing from machine — no

wrenches. Deliveries at all sections, and at convenient height for removing folded signatures.—Readily changed over for parallel folding.—Hand wheel for turning machine by hand.—Reversible folding rolls, giving double life to rolls. Many other features make the Model M easy to operate and profitable to own.

Your enthusiasm for the Model M will increase as you become better acquainted with it. Before you repair your old Model B ask about trading it in for the Model M. We will be glad to discuss it with you. No obligation.



MODEL "M" CLEVELAND FOLDER

THE CLEVELAND FOLDING MACHINE CO

DEXTER FOLDER COMPANY—Sole Distributors
28 West 23rd Street, New York

CHICAGO 117 W. Harrison St.	ATLANTA Dodson Printers Supply Co. 231 Pryor St., S. W.	CLEVELAND 1931 E. 61st St.
ST. LOUIS 2082 Railway Ex. Bldg.	BOSTON 185 Summer St.	SAN FRANCISCO LOS ANGELES-SEATTLE Harry W. Brintnall Co.
	PHILADELPHIA 5th & Chestnut Sts.	

Please Mention The Inland Printer When Writing to Advertisers

SERVICE R.R.B. PADDING GLUE

Gives you pads that won't break under the cutting knife, that hold together winter and summer.

Order it from your Dealer or direct from

ROBERT R. BURRAGE

15 Vandewater Street

New York City



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eye-
letting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

375 Eleventh Avenue

Paterson, New Jersey

Exclusive Selling Agents:

JOHN GRIFFITHS COMPANY, Inc.

145 Nassau Street, New York City

GROVE'S Gauge Pins and Grippers

for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.

3708 Fulton St., N. W., Washington, D. C.

WE have added several hundred decorative items to our already large line. New lists out soon. Write for them.

**STERLING
TYPE FOUNDRY**

Vermontville, Michigan,

U. S. A.

Producers Wanted

OPENINGS in Northwest and New England States. Genuine opportunity for men who can cooperate in merchandising a high grade technical publication, leader in its field. Only men of proved ability need apply. Write, with details of experience, past connections, and references, to

THE INLAND PRINTER

205 West Wacker Drive Chicago, Ill.

stepUP your profits!

When you use Goes Selling Helps on a job, you make a **DOUBLE** profit. You make your regular profit on the over-printing, plus a **SUBSTANTIAL** profit on the Selling Helps themselves. All of Goes Selling Helps are priced at List Prices which yield the Printer a handsome profit. **SO**

Goes Selling Helps

Include:

Advertising Coupons • Folders
• Bordered Blanks • Holiday and
All Year Letterheads • Sheet
Pictures • Calendar Pads •
Monthly Advertising Services
Goes Business Builders
Easter Material • Blotters

stepUP your profits!

• Suggest Goes Selling Helps at every opportunity. If you have no samples . . . write for them today.

Goes Lithographing Company

33 West 61st Street, Chicago • 47 K Warren Street, New York

Think
GOOD ENGRAVINGS
ON YOUR PRESS
WILL PRODUCE JOBS
THAT "CLICK"

BLOMGREN BROS & CO.
Makers of Printing Plates
512 SHERMAN ST
CHICAGO

An Opportunity!

Addressing and Mailing Equipment now available at attractive prices.

To publishers or large mail advertisers, an opportunity is presented to secure equipment that will pay for itself in greater speed and lowered production costs.

This is surplus equipment in first class condition, is easily installed and requires little space. It can be purchased in whole or in part and includes:—Three Reliefographs, One "H" Addresser, One "J" Mailing Strip Machine—the fastest in the world, 300 Reels, 16 steel trucks on casters for reels, and reel desks.

The Pollard-Alling Addresser will print 40,000 addresses per hour allowing time for routine of operation of changing paper and name plate reels.

For further information and prices write:—

The MacLean Publishing Company Limited

481 University Ave.

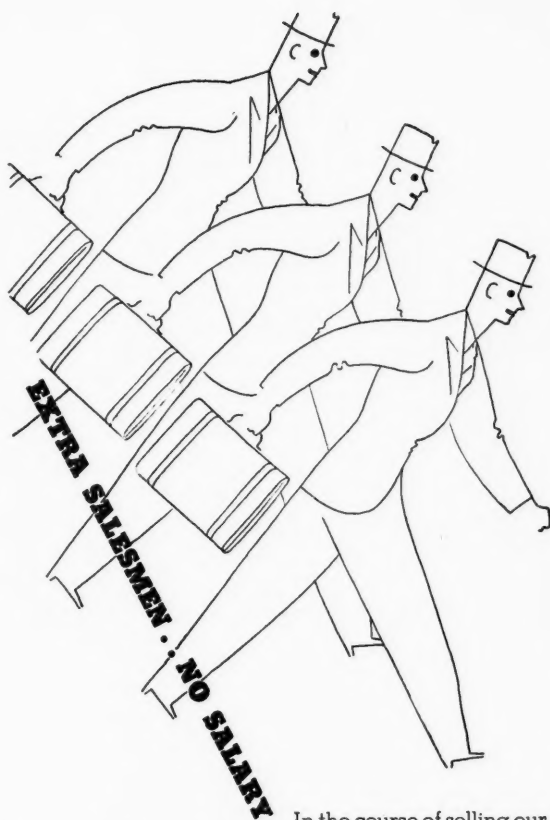
Toronto, Ont.


Paasche "No-Offset" Process

NO SLIP SHEETING! NO WAXING! NO INK DOCTORING!

You'll never be troubled again with ink offset or smudging if you equip your presses with the Paasche "No Offset" Process. Get the facts by sending for descriptive booklet.

PAASCHE AIRBRUSH COMPANY 1905-21 Diversey Parkway, Chicago.



In the course of selling our own products, we also sell yours. The folders, booklets and portfolios we are continually sending to printing buyers throughout the country show not only fine paper but also fine printing. The two go hand in hand. • Each mailing to these printing buyers stresses the fine printed results that are obtainable on Neenah Business Stationery because each run of paper is shop-tested—actually tried, under average conditions, for all the problems that might arise in the pressroom. • We don't expect you to be grateful because we promote more and better printing. It's to our advantage to do so. We do expect you, however, to test some free samples of Neenah Business Stationery for yourself. That's to your advantage. (If you're not receiving the Neenah folders and booklets, we'll be glad to add your name to the mailing list.)
 Neenah Paper Company, Neenah, Wisconsin.

NEENAH BUSINESS STATIONERY

The best papers are made from rags. Identify rag-content quality by the Neenah Owl watermark which appears in all the following grades of Neenah Business Stationery. Each grade is tub-sized, air-dried, shop-tested and guaranteed to perform to your satisfaction. Sample books or test sheets will be sent upon request.

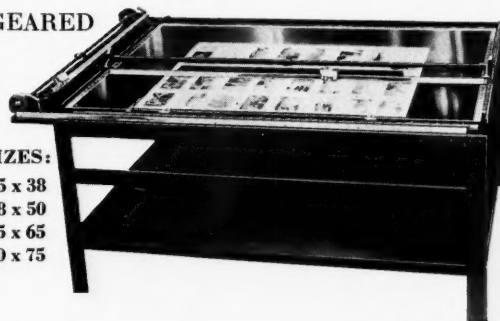
Old Council Tree Bond . 100% New Rag	Chieftain Bond . 50% New Rag
Success Bond 75% New Rag	Neenah Bond . 50% New Rag
Conference Bond 65% New Rag	Glacier Bond . 25% New Rag

Crystallite—a specialty paper for direct-mail, books, personal stationery, etc.

Perfect Line-Up and Exact Register

when you use
The Craftsman

GEARED



SIZES:

25 x 38
38 x 50
45 x 65
50 x 75

Line-Up Table

From Coast to Coast the Precision
Gauge of Printing Quality

EAST and West, North and South

Wherever a high standard of quality and efficient production is valued THE CRAFTSMAN is the recognized means of attaining perfect line-up and exact register. . . . In the leading printing plants in the United States, Canada and abroad you will find THE CRAFTSMAN GEARED LINE-UP TABLE highly regarded because of the service it is rendering in making printing production both more efficient and more profitable. . . . You will find THE CRAFTSMAN the means of increasing the productiveness of your presses too by eliminat-

ing much of the present waiting time due to less modern means of performing these functions so vital to printing production that will meet the present standards for speed and quality. . . . An inquiry concerning THE CRAFTSMAN for your plant will be welcomed. It entails no obligation.

We have a 45x65
Hancock Line-
up Machine,
taken in trade.
Factoryrecondi-
tioned.
Very low price.
Write for details

Craftsman Line-Up Table Corporation

Makers of the World's Leading Line-up Device
for Printers and Lithographers

49-59 River Street Waltham, Mass.

How One Job Plant



Saratoga Springs, N. Y.
December 19, 1934

Mr. H. F. Blankenbiller
Industrial Department
General Electric Company
Schenectady, N. Y.

Dear Mr. Blankenbiller:

It is needless for me to say that the remodelling of our Commercial Printing Department is proving most satisfactory from an operating standpoint. The appearance of our plant alone as illustrated in the photographs taken before and after our modernization program speaks for itself. The elimination of all the line shafts and the equipping of our presses with individual General Electric motors has improved our operating efficiency to a marked degree.

I also want to express a word of appreciation for the splendid engineering assistance rendered by you personally and your associates in making this change. This service enabled us to determine quickly our proper requirements. So far every recommendation and installation made has worked perfectly.

Yours very truly,
THE SARATOGIAN, INC.

A. J. McDonald
A. J. McDonald

AJM:G

**OUTSTANDING SERVICE
AND PERFORMANCE**



GENERAL

Modernized for Profit with G-E Press Drives

WHEN The Gannett Newspapers last year acquired *The Saratogian*, they were faced with the problem of immediate modernization of the job-printing department.

Here's what they did:

Replaced an unwieldy system of line shafting and belt drives with General Electric individual motor drives for the presses, cutters, and other machines.

Removed an elevator shaft which projected onto the floor of the pressroom.

Rearranged the plant to take advantage of the extra space made available by removal of the old power system and the elevator shaft.

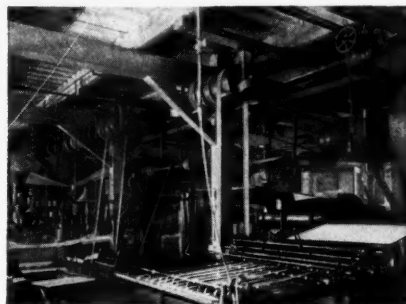
Here are the results:

1. Press operation is easier; production greater. There are no longer any complicated drive shafts and belts to get out of order, causing delays in production and wasting money. G-E motors and control reduce maintenance costs.
2. Power consumption is now regulated entirely by the number of presses

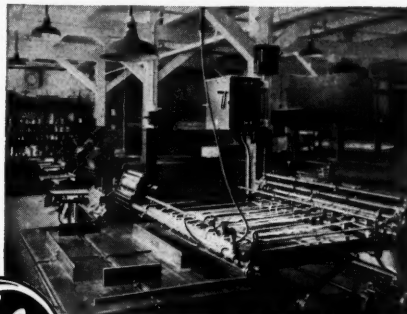
and other machines actually in operation. G-E individual motor drives are economical.

3. Working conditions have been made safer and more pleasant.
4. The department's composing room, previously located on the floor above, has been moved to the pressroom floor, thus simplifying and speeding up production.
5. Space on the upper floor formerly occupied by the composing room has been converted into attractive, modern offices.

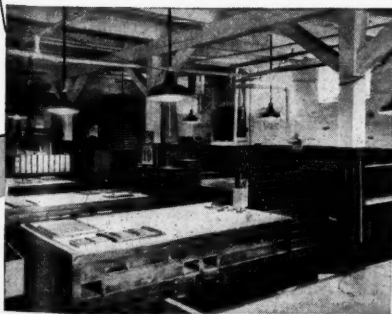
All of these results contribute to increased profits for *The Saratogian*. Your plant, too, may offer opportunities for profit-building modernization through the use of efficient, economical General Electric motor drives. A printing-equipment specialist in the nearest G-E office is ready to help you. Why not call him? General Electric Company, Schenectady, N. Y.



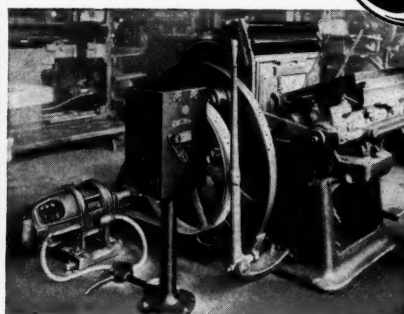
View in the job printing plant of "The Saratogian," Inc., before modernization



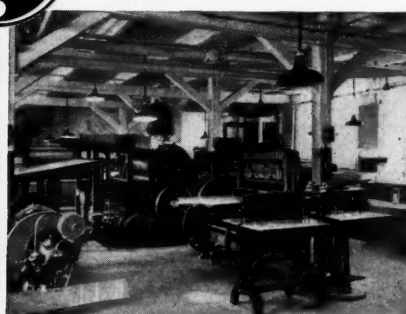
The same section of the plant after modernization with General Electric individual motor drives



Composing room of "The Saratogian's" job plant, located in space made available through plant modernization



A typical installation of a G-E individual motor drive, with G-E controller, in the plant of "The Saratogian." G-E press drives are compact and efficient



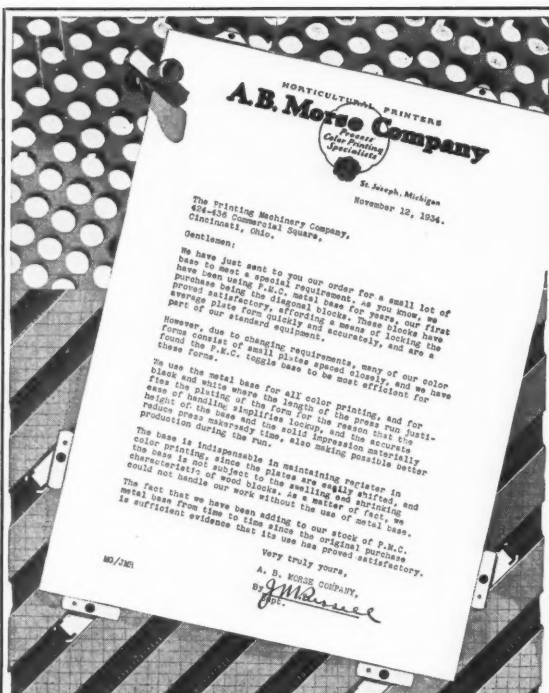
An orderly, convenient, pleasant shop—after G-E drives replaced the old line-shaft system

E L E C T R I C

Please Mention The Inland Printer When Writing to Advertisers

81

020-126



“INDISPENSABLE!”

Thus writes A.B. Morse Company, well-known specialists of Horticultural Printing, St. Joseph, Michigan. This company has been using genuine PMC METAL BASES for years.

It is only necessary to glance through one of the catalogs produced by them to fully appreciate the striking beauty . . . naturalness . . . and perfect color registration . . . they have mastered with the aid of genuine PMC METAL BASES—which means to the printing trade . . . accuracy in plate mounting . . . maximum speed and economy . . . freedom from swelling and shrinking . . . rugged strength throughout . . . minimum maintenance and replacement . . . a material reduction in makeready time. Insist on genuine PMC METAL BASES. Write for catalog.



“WARNOCK”

4 by 4 METAL BLOCKS

“STERLING”

TOGGLE BASES

THE PRINTING MACHINERY COMPANY

436 COMMERCIAL SQUARE CINCINNATI, OHIO

661 Eighth Ave. New York, N. Y. Canada: Toronto Type Foundry Co., Ltd., Toronto Australia: Cammick & Company, Sydney England: Wm. J. Light & Co., London Italy: D. G. Vicini & Company, Milan 20 West Jackson Blvd. Chicago, Illinois

MEINOGRAPH PROCESS

Wherever there is a Meinograph and Meinotone licensee there is opportunity for an increased volume of color printing by letterpress.

Meinograph and Meinotone licenses are issued to art studios and photo-engravers. Write to The Meinograph Sales Corporation, 1919 East 19th Street, Cleveland, for full information.

Meinograph Process, Inc.
605 Fisher Bldg., Detroit, Mich.

MEINOTONE PLATES



IT will save you MONEY

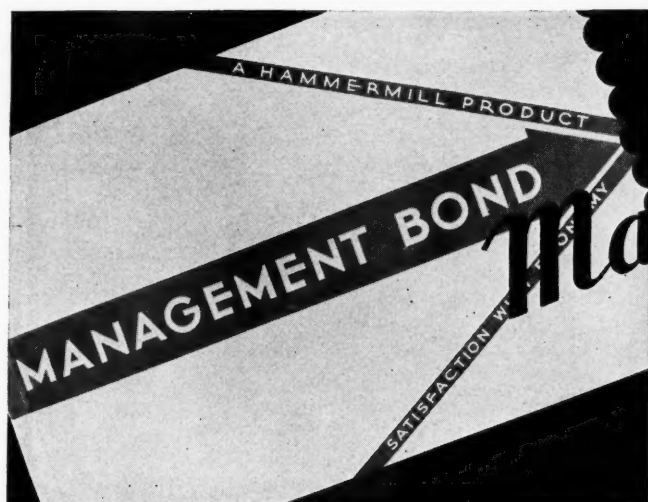


Storing paper after it is cured costs money. It needlessly uses valuable floor space and often keeps a press waiting. Running before the paper is seasoned is even more costly because of spoiled work and poor register. The Cambridge Printers Moisture Indicator tells you at a glance whether or not the moisture content of the paper and the room air are in balance. You KNOW when you can run . . . safely. Cambridge Instrument Company, Inc., 3732 Grand Central Terminal, New York City.

CAMBRIDGE
PRINTERS
MOISTURE INDICATOR

Send for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.





*Management
Bond*

MAKES ITS MARK

Wherever management wants action, and wants its action-forms on a standard quality, watermarked, yet low-priced bond paper, MANAGEMENT BOND makes its mark

It is uniform, made to strict specifications, has a complete range of colors and is available readily. Have you a

sample book? If not *Now - make your mark here, please!*

MANAGEMENT BOND
A HAMMERMILL PRODUCT

HAMMERMILL PAPER COMPANY.
ERIE, PENNSYLVANIA.

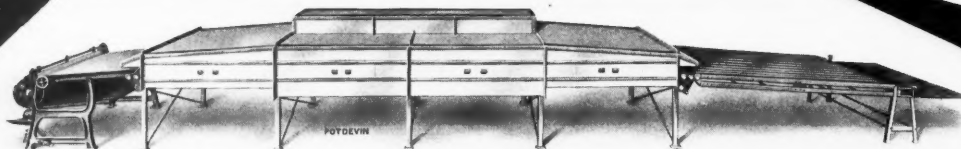
☐ My mark at the left indicates that we do not have a sample book of Management Bond—please send one.

Name _____

Position _____

Address _____

(Please attach to your business letterhead)



Potdevin Drying Ovens for Varnishing Machines

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

STEAM HEAT

An efficiently designed steam radiator with an automatic heat control is used. Due to the circulation, the air in the oven cannot become saturated with fumes.

GAS HEAT

With gas heat, a separate furnace is

placed alongside the drying oven, and the hot air is forced into the oven. There are no flames in the oven, therefore no fire hazard.

AIR CIRCULATION

A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. A large percentage is reheated and reused for greater efficiency. The sheets move around on the conveyor. Varnish fumes and gas fumes are exhausted out of chimney.

POTDEVIN MACHINE CO.

1223 Thirty-Eighth Street, Brooklyn, N. Y., U. S. A.

DO YOU KNOW What Each Job Really Costs?

You can check your actual cost on paper, ink, or other materials through a simple inventory.

But . . . You can't check on your most important factor (labor) without a time recorder.

Fill in coupon and learn more about a *Simplex*

SIMPLEX TIME RECORDER CO.

Gardner, Massachusetts
Branch Offices in Principal Cities

CUT OFF AT DOTTED LINE AND MAIL

Simplex Time Recorder Co., Gardner, Mass.
Without obligation, tell me more about a Simplex.

Name.....
Firm.....
City.....
State.....

Proving the old proverb: "There's Safety in Numbers"

⑈ 1234567

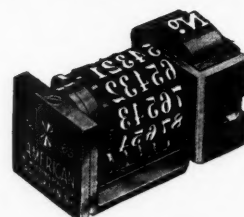
193765

12345

CIPHER EIGHT SEVEN SIX FIVE

(08765)

CERO OCHO SIETE SEIS CINCO



5678
FIVE SIX SEVEN EIGHT

A few examples of Special Safety Figures, Code Letters, and Symbols that defy forgery, imitation or alteration.

Profit by our 25 years' experience in building special numbering machines. Put your problems up to us, without obligation.

AMERICAN NUMBERING
MACHINE
COMPANY

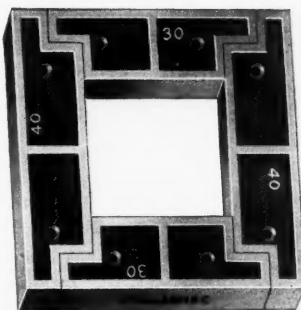
224 Shepherd Avenue, Brooklyn, N. Y.

Makers of famous all-steel models at all Supply Houses.



Quicker Make-up—Accurate Lock-up WITH.... **CHALLENGE IRON FURNITURE**

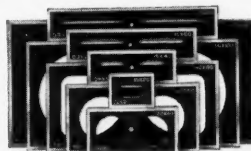
• Finished to point-system accuracy—no sharp corners or edges—made of highest grade, fine-grained iron castings.... Challenge Labor-Saving Iron Furniture is as dependable and accurate as the type itself! The cross brace lends extra strength and provides a finger-hold. Write for font schemes.



• At left—Challenge Notched Iron Furniture for filling open spaces by five-pica multiples. Any space up to 120x130 picas can be quickly blanked out with only four pieces of this furniture. Remains rigid under the tightest lock. Write for data.



• At right—Challenge Mammoth Iron Furniture... fills large spaces in a hurry... stops "springy" forms and "work-ups"—accurate, durable, light, economical, and convenient. Ideal for locking small forms on bed of cylinder press. Write for data.



The Challenge Machinery Company GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

S-148

200 Hudson St., NEW YORK

Absolute Auction Newspaper Printing Plant of **New York** **EVENING GRAPHIC**

350 Hudson Street, New York City
At 10 a. m., on the Premises Corner of King Street

Tuesday, February 19, 1935

By Order of MAC FADDEN Publications, Inc.
OWNERS

No Confirmation—To Be Sold in Piecemeal Lots Only

Descriptive catalog upon application to

SAMUEL T. FREEMAN & CO., Auctioneers

1808-10 Chestnut St.
PHILADELPHIA

27 William St.
NEW YORK

80 Federal St.
BOSTON



Composing Room Equipment

Thompson, Ludlow and Mergenthaler casters; 21 Linotypes, No. 8, 9, 18, 21, 25, 200 fonts Linotype matrices and extra magazines; Miller and C. & G. trimmers; Ludlow typographs; Vandercook and Wesel proof presses. Galleys, lead and mitre cutters, etc. Very large amount Linotype and Ludlow equipment. Sheridan cutter. Hamilton & Keystone green metallic composing stands, type cabinets, make-up tables, lead and slug racks, cut cabinets, galley cabinets, etc. 25 tons Linotype and Stereotype metal.

Stereotype Equipment

Hoe melting pots and casting boxes. Wesel ingot furnace; Hoe shaver and finisher; 2 American blowers; matrix humidifier and scorcher; Scott and Hoe matrix rolling machines; Goss and Hoe saws and drillers; Royle router; Ilg blower. 60 Stereotype transfer tables and chases.

General Equipment

12-panel switchboard. Conduit, cables, switches, detectors, motors. Conveyors; ink tanks; American, National and Westinghouse air compressors; Sullivan gas compressors. Pumps, tanks, chutes, scales, trucks, etc. Large quantity steel lockers, shelving, cabinets, office partitions, etc.

THE MILWAUKEE BRONZER

Used with all
presses...
SIMPLE OPERATION

**C.B. HENSCHEL
MANUFACTURING CO.**
225 W. MINERAL ST. MILWAUKEE WIS.



RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates—
Print perfectly on all presses
—with all inks on all papers.
Write on your company letterhead for sample, prices and full information.
TI-PI COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.

PRESSES

TYPOGRAPHIC—PLANOGRAPHIC—INTAGLIO
for wrappers of tissue, glassene, cellophane, salesbooks and
autographic register stationery, tickets and lottery tickets, slitters
and sheet cutters. LET US KNOW YOUR REQUIREMENTS.
MEISEL PRESS MFG. CO. - BOSTON, MASS.

EUREKA TOP COAT ENAMEL Solves that problem for you.

HEWES GOTHAM CO., 520 W. 47th St., N. Y. C.

WETTER

NUMBERING MACHINES

SOLD BY ALL DEALERS AND BRANCHES

American Type Founders Sales Corp.

Manufactured by

WETTER NUMBERING MACHINE COMPANY

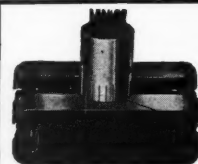
Atlantic Avenue and Logan Street, Brooklyn New York

VELLUMS and FABRICS

For Commercial Printers
Lithographers, Engravers, Novelty Manufacturers,
Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.



THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham
Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.



THE REDINGTON Counts

Continuously and Accurately

F. B. REDINGTON COMPANY
109 South Sangamon Street Chicago, Ill.

ROTARY PRESSES

for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

TAG PATCHING MACHINES FOR TAGS, TAG-ENVELOPES, Etc.

MAKATAG MANUFACTURING CORP.
READING, MASSACHUSETTS



M. & W. JOB LOCKS

The quickest, safest and best
Lock-up. Made in five sizes.

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.



INGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062



BARNES-CROSBY COMPANY

ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.
FRANKLIN 7601



THE NEW HOE SHEET-FED ROTARY
TYPOGRAPHIC PRESS GIVES
MORE and BETTER PRODUCTION

R. HOE & CO., Inc.

138th STREET and EAST RIVER, NEW YORK, N. Y.

NEW "ELECTROMATIC"
AND ROLLING TABLE
.....SAW-TRIMMERS
J.A. RICHARDS
write THE SAWMAKER
KALAMAZOO

Prove Plate Here

**AVOID CONFUSION
AND WASTE OF TIME**

On all new samples of McLaurin-Jones "Guaranteed Flat" Gummed Papers, two-thirds of an 8½" x 11" sheet is left blank. On the other one-third is printed the number and a description of the paper.

To avoid confusion and wasted time in ordering, prove your label plates on the blank area, then detach the descriptive area and paste it on your job ticket. Ask your McLaurin-Jones merchant for these new printed samples of the *only* "guaranteed flat" gummed papers.

McLAURIN-JONES CO., Brookfield, Mass.
Mills at Brookfield and Ware
Offices at New York • Chicago • Los Angeles



No. 700-D
CREAM WHITE
DENTRINE GUMMED
Stocked in
17 x 22 (23#) and 20 x 25 (31#)

*Paste This
to Job Ticket*

Tear neatly along dotted line. Use blank paper for proving, and attach this tab to your job folder to readily identify paper used for proof.

McLaurin-Jones **GUARANTEED FLAT** *Gummed Papers*

**RIEDEL'S DRUMHEAD
TYMPAN**

**READY CUT AND
SCORED TOP SHEETS. A
TIME SAVER AND AID
TO SUPERIOR PRINTING**

FOR THESE PRESSES

- ☐ 20x21 Miehle Vertical, Miller, Harris.
- ☐ 27½ x 32 Miehle Horizontal.
- ☐ 28½ x 34 No. 1 Kelly.
- ☐ 22 x 27 Kelly A and B.
- ☐ 35¼ x 36 Kelly 2.
- ☐ 26 x 32½ Simplex.

A Nationally Distributed Product of

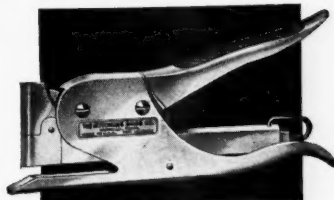
**RIEDEL PAPER
CORPORATION**

342 Madison Ave. New York, N. Y.

For liberal trial sheets and list of distributors, mark size wanted, pin to your letterhead and mail.

TRY THEM AT OUR EXPENSE

**HERE IS THE new
HOTCHKISS
STAPLING PLIER**



**GET
IT
NOW!**

ONCE again HOTCHKISS meets the demand —this time with a brand new Stapling Plier for heavy duty in office and factory, store and warehouse. Strong and sturdy, it has greater capacity and more features than any similar model—at a price that appeals to everybody.

Hotchkiss Model H 53 is highly nickel polished, weighs only 14 ounces and has a stapling range up to 1¼ inches. It uses special H 53 wire staples with ¼-inch or ⅜-inch legs packed 5000 to the box. Its capacity is 125 staples and it fastens up to 50 sheets of 16 lb. paper or its equivalent. It's the machine you need NOW! Send the coupon.

THE HOTCHKISS SALES CO., Norwalk, Conn.

Send full information on your H 53 Stapling Plier and complete catalog.

Name.....

Firm.....

Address.....

CONFIDENTIAL: To Manufacturers and Distributors



This pile of coupons, post cards, and letters can tell you something you've wanted to know for a long time—what your prospects are thinking about. To read them is a tonic. You'd feel better. In fact, you'd most likely be all pepped up. You'd probably look over the old bus rather critically, and stop in front of show windows where the new streamline cars are on display. You might even tell Friend Wife to go ahead and get that dining room set, or the Sarouk she has been eyeing so hopefully.

These coupons, cards, and letters are requests for the 1935 Catalog of Equipment and Supplies. They arrived within the two weeks after the 1935 Edition was announced in *THE INLAND PRINTER* for January. The men who sent them are thinking about buying printing equipment.

Here's a nice one from H. N. Cornay, of New Orleans, who says: "I am getting ready to enlarge my plant and feel that your Catalog would be a valuable source of reference."

That sounds pretty good.

But how do you like this one from Connecticut? The writer says: "Heretofore, we have found this book most helpful, and since this year we plan to further supplement our equipment, it will prove of still greater value."

We got one from the assistant superintendent of a private plant in Ohio, who confides: "As we are considering the purchase of some new equipment, an early copy of your Catalog may result in a sale or two for your advertisers."

You like those?

You should, because they mean business for somebody. And there are thousands of

concerns whose executives feel the same way. They want to throw out that worn, obsolete equipment and get the newest and fastest—the kind you make—so they can keep up with the procession and compete. They didn't like the long buying holiday any better than you did.

And here's another letter about the Catalog, from The Providence Lithograph Company: "We have found it an invaluable source of reference for a general list of supplies. It is a help to any purchaser of graphic art materials."

So what?

You should be in that book.

The 1935 Catalog of Equipment and Supplies is going to buying executives of 15,000 well-rated firms in printing and allied lines. When a buyer gets his hands on that book he is going to say: "Just what I wanted."

He will use it before he buys. That's where you come in. That's where you get good inquiries.

The 1935 Catalog of Equipment and Supplies will put your Catalog or mailing piece in the hands of more buyers, keep it there longer, and have it seen oftener than if you sent it yourself. It costs less than the postage stamps for a single circular. And it reaches into nooks and corners your salesmen and present advertising do not cover.



It costs very little to use the 1935 Catalog. And it costs nothing to find out about it. So write a letter today to *THE INLAND PRINTER*, Catalog Department, 205 West Wacker Drive, Chicago, Illinois, and say: "Tell us about the 1935 Catalog."

IT SCALES NEW HEIGHTS IN Bond Paper Value!

DISCOVERY BOND is a new, modern, dollar-saving bond that resembles a rag-content paper in distinction, refinement and strength—but costs considerably less. This is made possible through the revolutionary new fibre, SOLKA—plus the paper making skill and experience of our Engineers and Chemists who have achieved an air-dried, cockle finish sheet that is a genuine discovery.

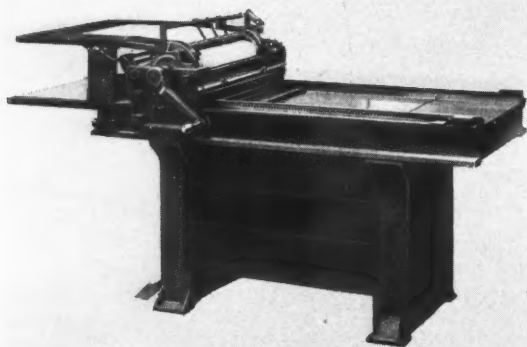
To fully appreciate the splendid advantages of this remarkable bond, by all means write for complete sample book today. You will say, "It is the biggest discovery ever made in bond paper value." The Aetna Paper Company, Dayton, Ohio. Makers of

OLD AETNA BOND
COSMOPOLITAN BOND
NEW DEAL BOND and
CORRECT BOND



DISCOVERY BOND

(SOLKA CONTENT)



No. 320 VANDERCOOK PROOF PRESS

No. 320 is a precision proof press designed for the production of fine proofs up to full newspaper page size. Thorough ink distribution, giving ample coverage, insures positive pre-testing of type and plates before sending forms for moulding or to the pressroom. Prints a single character or a form the size of the press equally well.

24 OTHER MODELS AND SIZES PRICED FROM \$45

There is a Vandercook Proof Press for every purpose, from the high speed electric press No. 23 producing 40 proofs per minute to No. 099 priced at \$45. Write for catalogs.

VANDERCOOK & SONS, INC.
904 N. Kilpatrick Avenue, Chicago, Ill.

3

GOOD MEN WANTED!

*One West
One Midwest
One East*

Three very desirable territories are being held for salesmen of proved character and ability. Permanence and full protection assured to right men. No floaters or sheet writers need apply.

THE INLAND PRINTER

205 West Wacker Drive, Chicago, Ill.

1935

With its optimistic outlook, its new energy and the better trend of business, is going to demand greater advertising projects and a larger use of the printed word.

Our announcement department offers to you as a vehicle for this use, the most complete assortment of Papers and Boards with envelopes to match. Many new items, both domestic and imports from every country in the world.

Tell us your wants and we will gladly send samples.

SWIGART PAPER COMPANY
723 South Wells Street, Chicago

Practical **BOOKS** *about* **PRINTING** *and the* **ALLIED TRADES**

Send for this catalog today
IT IS FREE

THE INLAND PRINTER CO.
205 W. WACKER DRIVE
CHICAGO, ILL.

CLINE WESTINGHOUSE EQUIPMENT

Alternating or Direct Current

FOR SAFETY—RELIABILITY—ECONOMY

To Operate Every Type of Printing Machinery

Cline Equipment can be obtained by ordering direct from us or specifying Cline-Westinghouse equipment to the press manufacturers or to the press manufacturers' agents.

CLINE ELECTRIC MANUFACTURING CO.
Main Office 211 West Wacker Drive, Chicago, Illinois

Western Office
Crocker First National
Bank Bldg.
San Francisco, California



Eastern Office
220 East 42nd Street
New York City, N. Y.

The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES • J. L. FRAZIER, EDITOR

Volume 94
February, 1935
Number 5

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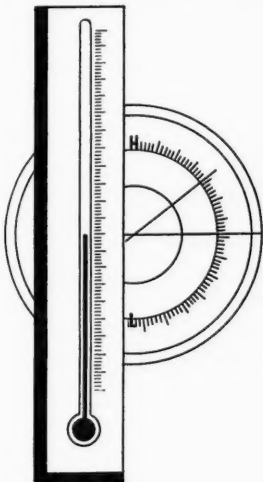
THE INLAND PRINTER, February, 1935, Volume 94, No. 5, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

Western Advertising: Wm. R. Joyce, 205 West Wacker Drive, Chicago, Ill.
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City



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